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DIGITAL MEDIA

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Acts, not ads

When it comes to advertising, people have been wrestling with "new" approaches and the changing consumerscape for as long as there's been a forum for such discussion.

Until recently, the degree of change was more evolutionary than the 180s (and some 360s) we're seeing from stand-out brands. But the fact that I went to a play conceived by ad execs, born of a brand's positioning and executed by one of Canada's leading (and edgier) playwrights, Judith Thompson – and that its cast of non-actors got standing ovations – confirms that the public is ready for revolutionary thinking.

Crispin Porter + Bogusky co-chair Alex Bogusky talked about the thoughtshift required to get consumers' attention now when he was in Toronto for the 'Boards Creative Workshop. Bogusky, who knows a thing or two about radical antics, said: "We talk about 'Prove it, don't say it' a lot." That means having a big idea that people – not just ad folk – will care about. His agency tests ideas by writing press releases for them, to see if they have legs. If they don't, the Whopper Freakout instigator said, 'Don't hold on to them.' His philosophy? "Be the ninja, accept death."

This fits with a trend Leo Burnett Canada president David Moore recently articulated. We asked Moore to show some of the best examples of cause marketing at *strategy*'s Social Responsibility Forum last month, and during his research he figured out the winning formula for the enigmatic Titanium category at the Cannes Advertising festival, which he pithily describes as: "Acts, not ads."

That's where ninja bravery comes in again; "acts" like WWF's EarthHour live or die on the strength of the idea and its ability to win partners' buy-in and social leverage. It's hard to nail down a definition for this new ethos, but maybe "advertisism" covers the gutsy attitude and the greater degree of consumer involvement in marketing.

Due to last year's double Grand Prix win at Cannes for Dove's "Evolution" viral, Canada is credited as being on the forefront of this changing face of advertising. It's a tough act to follow, but in pulling together recent Canadian work that represents the new advertising, we found plenty that breaks new ground. Like the Dove play by the same folks (Unilever and Ogilvy & Mather, Toronto), in which real women tell their life stories, and 15 Below, the jacket project conceived by Taxi Toronto ECD Steve Myklyn to keep the homeless warm.

We also found that even the more traditional work come with unique twists, like Diamond Shreddies. We chose it for the cover because it's simple yet effective. Based on the insight that folks like Shreddies the way they are, the "new" product idea created excitement without messing with the brand. And the ambiguity of the campaign out of O&M got people talking – was it spoof or real? The fact that some consumers weren't sure is compelling evidence that this sea change is overdue.

No wonder the area getting the most buzz in our newly launched *stimulantonline.ca* is the non-advertising finds, stories of authentic artistic – or at least creative – endeavours. Recently I moderated juries for the *Globe and Mail*'s send-a-creative-to-Cannes competitions, and at a dinner for judges, a few mentioned they were sourcing from *stimulant*'s Random Cool selections. Dentsu's Glen Hunt is hooking up with Joy Apparel, a T-shirt co that marries cause and social elements, while Martin Gauthier of Sid Lee reports that the Montreal shop, already known for a scope that spans art and architecture, was contacting the folks behind a naughty knits cancer awareness effort.

And the further the net gets cast, the more interesting things will get. Reaching out to unexpected partners and connecting with consumers in brave new ways will help keep Canada in the vanguard of changing – or at least tilting – the face of advertising. We'll keep working on a Made-In-Canada definition. cheers,mm

Mary Maddever, exec editor, *strategy*, *Media in Canada* and *stimulant*

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Farewell to *strategy*

It's with mixed emotions that I'm writing my 23rd and final column for *strategy*.

A few weeks ago, I was offered the opportunity to assume the publisher's role on *realscreen*, one of *strategy's* sister publications that covers the global non-fiction film and TV industry. After serious consideration, I've decided to make the leap and embrace a new challenge.

The decision was not an easy one to make for a number of reasons, not the least of which is the people that I've had the privilege of getting to know and the relationships I've forged while sitting in this seat. I'm what they call a "lifer" here at Brunico. I've spent over eight years in various capacities on *KidScreen*, *Playback* and *strategy*, and in all sincerity can say that the past three have been the most rewarding. When I first joined *strategy* in January 2005, I was cautioned that the marketing and advertising community was innately superficial and that I'd have a tough time dealing with Everest-sized egos. Well, that myth's been debunked. Sure, there are some characters that fit the mould of the roles portrayed by Second City cast members in Tim Hamilton's *Truth in Advertising*. Thankfully, they are very far and few between.

Rather, I've had the pleasure of getting to know some truly wonderful people on all rungs of the agency, advertiser, association and media ladders – both professionally and personally. I know that many of those relationships will endure.

The decision to make a move was also enabled by my faith in *strategy's* team. Over the past few years, we've assembled a formidable corps across the board. They are passionate, smart and determined to provide the industry with the most insightful news, analysis and customer service. I'm confident that *strategy*, *Media in Canada* and our new arrival, *stimulant*, will continue to thrive and excel in their niches. Laas Turnbull, EVP Brunico Communications Ltd., assumes the publisher's role, ably assisted by sales manager Carrie Gillis.

With that, I'll call it a wrap, though I will see some of you on the Croisette in a couple of weeks. If you'd like to stay in touch, please drop me a note. Contact info remains the same.

Look for a new mug in this space next month.

Go well. **cm**

Claire Macdonald, publisher, *strategy*, *Media in Canada* and *stimulant* (416) 408-0858

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"the wasp is going t

VESPA BUZZES FOR BEES



Green like grass, blue like the sky and yellow like the sun: as Toronto-based scooterco Vespa Canada and agency Dentsu see it, the colours of the new LX models represent the hues of the environment. Thus was born the "EnviroVespas" positioning, an exclusively Canadian concept. "While Vespas are already kinder to the environment, we wanted to up our commitment level," says Sue Kurvilla, Vespa PR director.

In collaboration with the Carbon Reduction Fund, Vespa will purchase carbon offsets for two years on behalf of EnviroVespa buyers. As well, after Environmental Defense Canada informed them about an impending beehive collapse, Dentsu came up with a plan to have street teams disguised as bees and riding yellow Vespas wrapped to look like bee abdomens swarming Toronto, Vancouver, Montreal and Calgary this summer, conducting "guerrilla plantings" to help create pollinator habitats.

"Vespa is Italian for wasp, so the wasp is going to help save the bee," says Glen Hunt, Dentsu's creative catalyst. Bee lovers can submit work based on the concept at envirovespa.com, and the best will win an EnviroVespa. Print ads will run across the country throughout the summer. **JP**

HOME DEPOT'S CURB APPEAL

Toronto-based Home Depot Canada is helping get spring clean-up in the bag. Teams of associates driving branded Smart Cars are hand-delivering branded recyclable garden bags in southern Ontario communities.

"Spring is our big season, and we wanted to get those to people but in a way that creates more impact than just delivering them at six in the morning," explains Peg

Hunter, VP marketing at Home Depot Canada. Delivery teams clad in Home Depot uniforms hit the streets during daylight hours. "We're hoping to create buzz, because we're doing this during waking hours," says Hunter.

The bags will all include coupons for \$10 off purchases of \$50 or more. **AB**



MEC GOES WILD WITH ONLINE HUB

► By Jonathan Paul ►

The Canadian Parks and Wilderness Society (CPAWS) and its longtime supporter, Mountain Equipment Co-op (MEC) want Canadians to hear the call of the wild. So they enlisted DDB Canada to help them use the viral nature of online social networks to mobilize support for The Big Wild, a movement that advances wilderness protection.

"The name is inspired by our vision – to protect the big, wild spaces in Canada that are still mainly intact and roadless, and where natural ecosystems still flourish," explains Anne Levesque, national executive director at CPAWS.

To give the effort a base camp, Tribal DDB Vancouver developed thebigwild.org, an online hub that allows Canadians to share stories and media about wilderness experiences and learn more about areas needing protection.

"The social network allows Canadians to express their feelings about how we're protecting wild areas in a public forum," explains Cosmo Campbell, creative director at Tribal DDB. What's more, the site encourages people to undertake The Big Wild Challenge by dedicating a wilderness adventure to the cause and raising funds on its behalf.



DDB began promoting the site in March with print ads in MEC's spring catalogue, and continued through May with a "Goin' Wild on the Streets" guerrilla campaign. MEC staff

and CPAWS members, dressed in backcountry gear, foraged their way through concrete jungles across Canada, bringing the brand to life with wilderness activities such as portaging through downtown Halifax.

The campaign provides supporters with a visual icon, green shoelaces, to show their dedication to the cause. It features a wear-one-share-one component that serves to recruit others to the cause and ties in to The Big Wild's core goal of protecting at least half of Canada's wilderness areas.

"We want Canadians to understand that they can do something small to save something big," says Marty Yaskowich, account director and digital strategist at Tribal DDB Vancouver. "If enough people raise their hands in support of the cause, we can effect change."

Further print advertising in MEC catalogues and in-store signage promoting The Big Wild Challenge will continue to sustain the campaign. Updates and calls-to-action on the site, and a celebrity outreach program that has already recruited musician Sam Roberts, are also in place.

o help save the bee”

HENKEL SCORES WITH HOCKEY PROMO



Want attention in Canada? Play hockey. CPG powerhouse Henkel did that with its integrated sponsorship activation around the recent International Ice Hockey Federation (IIHF) championships, held in Quebec City and Halifax this year. Henkel Canada, headquartered in Oakville and Mississauga, Ont., crafted a contest around the championships, called the Henkel Play Fair...Play Clean Contest. It invited kids ages six to 16 to submit original essays (with help from a parent or guardian) about the importance of keeping hockey positive at henkelpowerplayers.ca. The winner, eight-year-old Billy Strong, and his father won a trip to Halifax to see an IIHL game. The effort scored coverage by over 250 news outlets, translating into over 715 million impressions.

The IIHF sponsorship also included on-site sampling, a presence at the fan villages and in-store displays that drove consumers to the Power Players website. Henkel is also running hockey-related contests for adults on the site, including a chance to win a home theatre. The contests wrap in mid-summer.

It was a coming-out party of sorts for the Dusseldorf, Germany-based company, which has been quietly honing its strategy to take on the Canadian market. It has over 58,000 employees in 125 countries, and beefed up its North American presence when it acquired Dial North America three years ago and bought several Gillette brands from rival P&G, including Right Guard and Soft & Dri.

Henkel used the sponsorship to push itself as an umbrella brand, as well as LePage, Right Guard and Purex, “the official detergent of hockey moms.” This is the first time Henkel’s three divisions – adhesives, personal care and home care – have worked together on the same promotion.

“It’s important that consumers and retailers understand who Henkel is,” says John Schofield, VP, country manager, Henkel Consumer Goods Canada, adding that the Play Fair contest was a good fit, as one of the brand’s tenets is social responsibility. “I want people to know there’s a company behind the brands that has existed for 130 years and has a history and a code of ethics of the highest regard.”

Schofield says sustainability will be a big focus for Henkel Canada going forward, with new eco-friendly tweaks and launches planned in the near future.

Guelph, Ont.-based Diana Robinson & Associates handled PR for the efforts. **AB**

ADIDAS RECORDS YOUR EVERY MOVE

The new Adidas sports performance store in Toronto’s Dundas Square is not only the biggest of its kind in Canada (at over 10,000 square feet), but also the most high-tech. It includes the country’s first Adidas “tech terminal,” which lets shoppers place RFID-equipped shoes from the display onto a platform to call up full sneaker info on a flat screen in front of them.

The terminal is part of the Adidas Innovation Centre, which will eventually include a “running track” that allows shoppers to order customized shoes. The sophisticated, gesture-based technology can record data about how shoppers run on a virtual track to generate a shoe that’s exactly right for them. The personalized shoe orders will be turned around within 21 days.

“It’s all about personalization, and to position ourselves strategically for future integration,” explains Anthony Hardenne, director, interactive at Concord, Ont.-based Adidas



Canada. “The intent is for people to come here and have a very engaging experience.”

Similar Innovation Centres are live in Adidas locations in the U.S., Europe and Asia. **AB**

Brilliant!

By Annette Bourdeau



ROYAL LEPAGE & HBC TEAM TO TARGET MOVERS

First dinner party. Quiet afternoon reading on the patio. Baby’s first steps.

Toronto-based Royal LePage Residential Real Estate Services is betting you have a lot of fond memories of things that have happened in your home – from milestones to everyday pleasures. So it has crafted a contest, Great Moments at Home, inviting consumers to submit their favourite memories at royallepage.ca/gm for a chance to win a \$25,000 shopping spree from Hbc, or one of 50 Hbc gift cards. Royal LePage clients also get an Hbc brochure full of discounts on items perfect for decorating their new homes as an exclusive value-add.

“Hbc is an ideal partner for us because they have Zeller’s, The Bay and Home Outfitters, so there are products for all stages of home ownership,” says Anthony Volpini, senior marketing specialist at Royal LePage. The Great Moments contest is being promoted in the brochure, as well as the May and June Hbc flyers, which are distributed to over eight million homes across Canada.

“We differentiate ourselves by being about the experience of buying and selling a home, not just the transaction,” says Volpini, explaining the Great Moments concept. He adds that the co-promotion appealed to Hbc as a way to drive store traffic and to reach a highly engaged target (people who are moving).

The contest wraps in July. At press time, it already had 700 entries.

WATER COOLER

ASKING CANADIANS



That ugly business around the torch relay doused the spirits of some international Olympic sponsors. We wondered what impact it might have on the average Canadian's Games fervour – and spending habits.

Given the highly publicized linkage of the Beijing Olympics to China's role in Darfur and Tibet, how do you feel it may affect your support of brands that sponsor this Olympics?

I would be more favourably inclined to do business with sponsoring brands if their focus was on supporting Canadian athletes **40.5%**

I am less favourably inclined to do business with sponsoring brands **6.5%**

I am more favourably inclined to do business with sponsoring brands **3%**

Olympic sponsorship does not affect my support of brands **50%**

This poll of 1,001 Canadians was conducted by the AskingCanadians™ online panel from May 6th to May 7th, 2008. AskingCanadians™ is owned and operated by Delvinia Data Collection. www.delvinia.com

We need to talk....

Ever feel like your partner just isn't listening to you? Are they over-promising and under-delivering? Maybe it's you....

London-based business relationship measurement/management agency Aprais has been honing its system to, well, appraise such questions, helping clients like Nestlé, McDonald's and L'Oréal improve their relationships with agencies like JWT, Zenith Optimedia and BBDO Worldwide. Agencies need not worry about bias: Aprais's model is to bill both client and agency to ensure objectivity.

"We are an independent third party," says Tony Geary, global CEO of Aprais. "Better relationships lead to better work, which leads to better ROI." Geary points out that, traditionally, clients evaluate their agencies, not themselves, and that one of the most common problems is that clients don't write creative briefs well, resulting in perceived "underperformance" by the agency.

Until this spring, Canadian Aprais clients dealt with the London headquarters. Now it has a Canadian partner: Toronto-based consulting firm AdROI, led by ad vets like Rupert Brendon and Chris Coleman. So instead of raw results from the U.K., Canadian clients can now get customized recommendations. And AdROI will follow up with both parties every six months to make sure they've taken action.

Aprais promises an 11% increase in agency performance and client satisfaction over 12 months. "This should be regular housekeeping," says Brendon. "It's like a marriage." aprais.com/adroiinc.com **AB**

RANDOM CORRESPONDENCE FROM OUR MAILBAG



Ask A Copywriter Who's Never Been To Cannes

By Josh Rachlis, copywriter who's never been to Cannes

Dear Copywriter Who's Never Been to Cannes,

This year will be my first trip to the Cannes Lions Advertising Festival, and I'm wondering what clothes to pack. Are all the parties fancy, or can I get away with casual summer wear?
Clothes-Minded

Dear Clothes,

At Cannes, people spend most of their time in swimming pools. So just bring a bathing suit. Or not. If you know what I mean. Heh heh. :)



Dear Copywriter Who's Never Been to Cannes,

I hear that a great way to meet the world's best creative directors is to hang out at bars and buy them drinks. Which bar do you recommend to meet the most impressive people?
Shmoozin' for a Bruisin'

Dear Shmoozin'

There's a little pub called Le Trou Dans Le Wall with only two tiny tables. It's right on the ocean, so if you fall over the railing, you're swimming in the sea. The greatest creative directors in the world spend their entire Cannes trip standing at the bar, waiting for junior creatives to buy them drinks. I assume it's because they can't afford to buy themselves drinks or never get sent portfolios back home. Also, this pub is full of supermodels drawn to people who work in the advertising industry. You can tell them you own the biggest ad agency in Canada and they won't know the difference. Then you can crash at their castle on the beach.



Dear Copywriter Who's Never Been to Cannes,

I want to absorb as much as possible from the greatest minds in advertising. Do you suggest focusing more on the lectures or attending as many exhibits of award-winning ads as I can?
Eager to Learn

Dear Eager,

I'm not aware of any advertising-related events.



Josh Rachlis is a copywriter whose syndicated weekly advice column, "Ask A Copywriter Who's Never Been To Cannes," appears in over 2,700 newspapers worldwide. His advice is based on 13 years of listening to other ad people talk about their trips to Cannes.

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THINK AGAIN.

new \nü, 'nyü\ *adj* 1. not old, recycled, or stolen : UNIQUE 2. recently discovered, noticed, or blogged about : HOT 3. capable of capturing attention: BREAKTHROUGH

In advertising, the pursuit of the new is as elusive as it is compelling.

"Sometimes it feels like every trick in the book has been done before," says Y&R Toronto CD Chris McGroarty. Marketers are constantly challenged to find new ways to connect – and recently this has meant breaking down traditional barriers to reach the consumer in a more fluid, authentic way. It's not surprising that the result is often unique, and sometimes a little gonzo.

In the cover story, Kraft pokes fun at the old ad cliché – "New and improved!" – with breakthrough results, while other brands eschew advertising altogether to meet their audiences in other contexts. What's new, you ask? Read on.

◀ By Carey Toane ▶



Diamonds are a square's best friend

Stranger things have no doubt been auctioned on eBay, but this ranks high: On Apr. 26, one bidder out of 29 won what was described as "The Last of the Square Shreddies," for the bargain price of \$36 U.S. (plus \$5 shipping).

"When I poured my last bowl of my favourite cereal a few weeks ago," seller ggould747, who's from Surrey, B.C., writes in the item description, "it occurred to me to save one small morsel of the traditional breakfast fare. However, I have recognized that it is time to let go of my cherished square Shreddie."

Skeptical readers will question the source of this suspiciously typo-free lot – an honest-to-goodness, slightly unhinged Shreddies fan, or a disingenuous plant by Kraft Canada and/or its AOR, Ogilvy & Mather? Ogilvy insists they had nothing to do with it – and the question of a hoax hardly seems relevant when you're

dealing with what is in effect a fake product launch: square Shreddies have been "replaced" by "new" Diamond Shreddies – simply by turning the squares on their ends.

The campaign, the first national branding effort for Shreddies since 2000, earned mixed reactions at first, as people tried to decide whether or not it was a joke. Which, of course, was the whole idea.

"It's the fake-out, the double fake. It's almost like it gives you whiplash," says Nancy Vonk, co-CCO at Ogilvy Toronto, the agency behind Dove's famous "Evolution" viral. Since that spot won two Grand Prix at Cannes last year, she says clients have been willing to take risks that might otherwise never have made it past the pitching stage.

"There is no question that it has made all our clients more open to non-traditional problem-solving," she says. "[This campaign] started out as

just a request for a TV commercial, and it grew and grew. Kraft was great about it; they loved the idea so much that they just said, 'Push it as far as we can go with it.'"

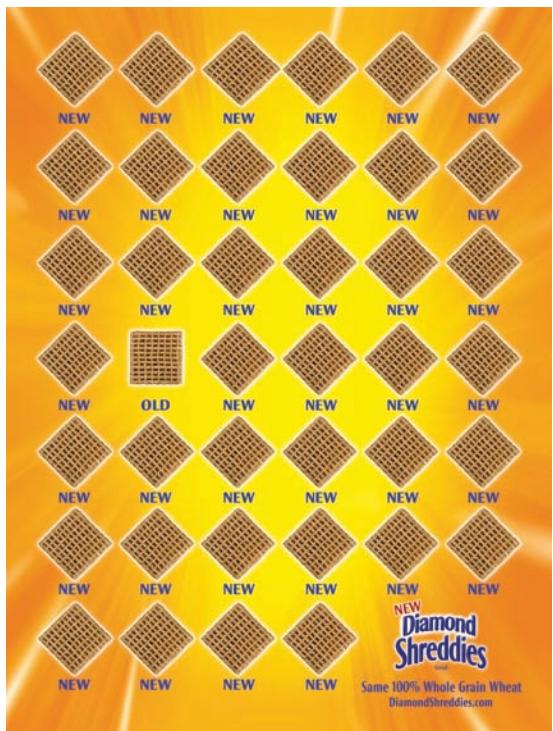
Jennifer Hutchinson, category business director at Kraft Canada, says the insight came out of consumer research. "Consumers told us, 'You should refresh [Shreddies], but we like them just the way they are, so don't change anything about them,'" she says. "And that's an interesting challenge. That's the fun behind it, and that's why it worked."

The Diamond Shreddies story starts in the factory, where a manufacturing error results in the accidental creation of the "new" product. The first spot ran in the test market of Alberta – where the cereal is popular – last year, along with billboard and print advertising which spelled out the change in simple yet cheeky terms.



New
(Exciting)

The New Advertising



Clockwise from top right: the first TV spot, "Factory"; one of the faux research films; print advertising execution



As buzz spread through blogs and YouTube, Kraft took the campaign national. "We kept asking, 'What's the next thing that would happen in a real product launch?' Well, you would certainly go do research," says Vonk.

Kraft and Ogilvy hired improv comedian Kerry Griffin to lead focus groups of ordinary people who were not in on the joke until

afterwards, and posted three video spots online at diamondshreddies.ca, which also features a poll to see which kind of Shreddies visitors prefer. "Diamonds are now winning, after a strong start for squares," says Vonk.

The joke was also carried over into retail, where limited-edition boxes of Diamond Shreddies are now on shelves, featuring a contest to win one of 10 diamonds. A media buyer working on the campaign was questioned by a baffled cashier at checkout who wanted to know if the boxes were real or not. His response: "It's a joke."

In the post-“Evolution” landscape in Canada, breakthrough campaigns are those that tell their story and stick to it. And if the story is told well, people will buy it – like the lucky eBay bidder did: Hutchinson says sales figures rose in Alberta after the launch.

"It's obvious that a normal old commercial is not going to get you far," says Vonk, who's hoping that the Integrated Grand Clio and the One Show Bronze Pencil won thus far bode well for Diamond Shreddies at Cannes. "You need to present people with better storytelling and a bigger reward for paying attention, let alone searching out something. So that just means better work."

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h



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LEXUS
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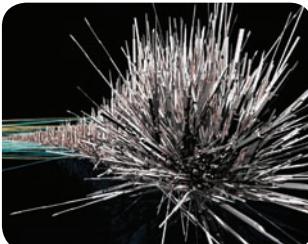
LexusHybridDrive.ca LEXUS HYBRID DRIVE

*With the HV battery charged and the engine temperature cool at efficient levels. *Maximum output includes engine plus 130 kW electric motor. Output is limited by vehicle speed. **Based on North America sales data and Federal Test 2 emission requirements. Actual vehicle performance may vary.

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LEXUS HYBRID TV. You don't tell people about the world's only luxury hybrid by making another car commercial. You make a celebration of hope, humanity, and lots of other good things beginning with the letter 'h'. In the six months following the September 2007 launch of the Lexus 'h' campaign, sales have increased by a staggering 45%. Holy H!



LEXUS IS F. The IS F goes where Lexus has never been before, so where did we take the advertising? Where didn't we take it? A cinema 'Visualizer' spot, out-of-home, night projections, a microsite, an online racing game, street teams, and a few other places so hot we really can't tell you about them just yet. Prepare yourself, we're just about to hit high gear.



MOMENTS ARE PEARLS. YOUR LIFE IS A STRING. GO. RUN WITH THE BULLS. SWIM WITH THE DOLPHINS. HUG A KOALA. WALK A TIGHTROPE. MEET YOUR IDOL. WRITE A BESTSELLER. QUIT YOUR JOB. TRAVEL THE WORLD. BUILD A HOUSE. SLEEP UNDER THE STARS. RUN A MARATHON. GET A TATTOO. MAKE LOVE ON A BEACH. SING ON STAGE. FIGHT FOR PEACE. FIGHT FOR CHANGE. LEARN TO FLY. RIDE AN ELEPHANT. EAT A MANGO. FALL IN LOVE. FOLLOW YOUR HEART. BE HAPPY. PURSUE THE MOMENT.

LEXUS



HAVE YOU HAD YOUR MOMENT TODAY? HAVE YOU HAD A FLASH, A FLICKER, A SPLIT SECOND IN TIME WHERE YOU FELT COMPLETELY AND UTTERLY ALIVE? HAVE YOU SMILED? HAVE YOU BEEN CAUGHT IN AN INSTANT THAT SEEMED SO PERFECT YOU NEVER WANTED IT TO END? NO PAST, NO FUTURE, JUST NOW? HAVE YOUR SENSES BEEN ENGAGED, DESIRES ANTICIPATED, NEEDS MET? HAVE YOU HAD YOUR MOMENT TODAY? WOULD YOU LIKE TO? PURSUE THE MOMENT.

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TOYOTA
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TOYOTA. What better way to market your product than by getting your customers to do it for you. Videos made by FJ Cruiser enthusiasts generated response rates 75% higher than the industry average. Eat your heart out reality TV.

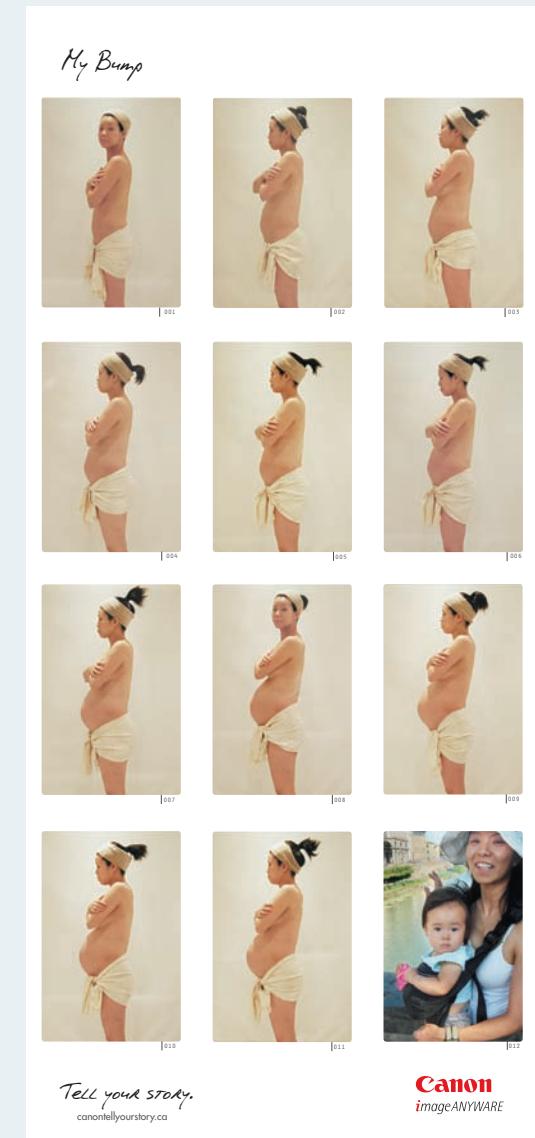
Free yourself.

Vespa

VESPA. Since we launched the first campaign 3 years ago, Vespa has grown from 20 retail stores across Canada to more than 50. That's amoré.

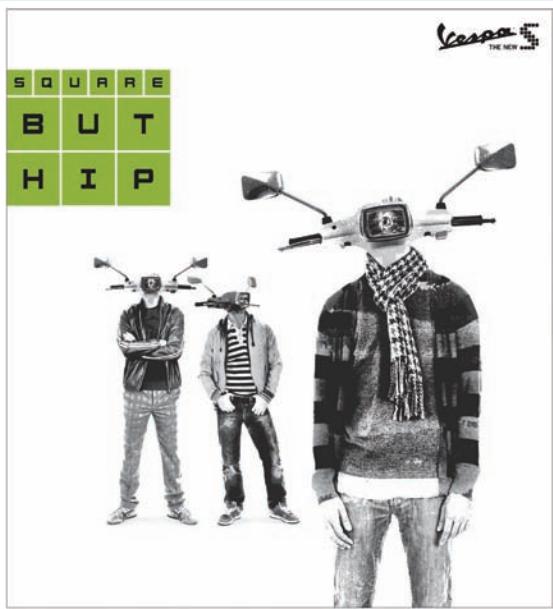


SCOPE. Owing entirely to the much-coveted frequent forwarding phenomenon, TestYourBreath.ca began a cyber-stampede, generating tens of thousands of visits. It was also picked up by the press, and created a genuine blog buzz. Now that's bound to leave a good taste in your mouth.

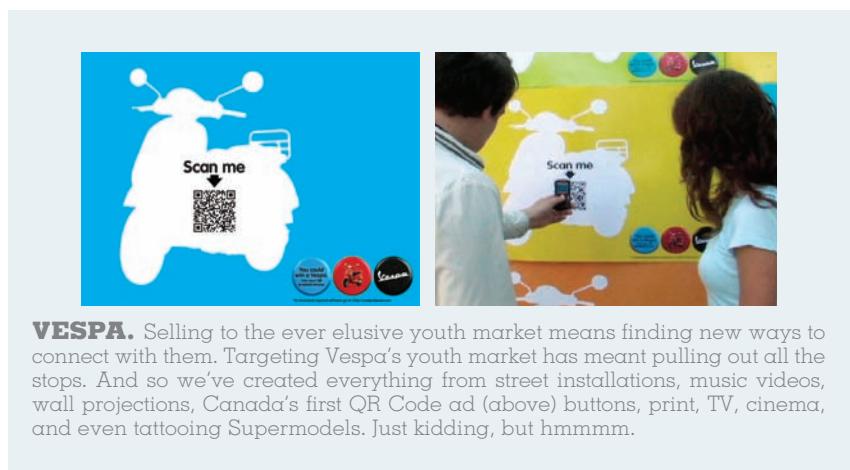


CANON. People just love sharing their stories, and Canon is helping them do it. In fact, we've created an entire brand universe including print, television, gallery showings, contests, user-generated content, and contributions by professional photographers. The goal? Link Canon to the powerful human need to tell the stories that help define all of us.





STIMULANT. Our new campaign for Stimulant was designed to stimulate curiosity. So, while we'd love to tell you all about it, we won't. But you're smart. You'll figure it out. Or will you...



VESPA. Selling to the ever elusive youth market means finding new ways to connect with them. Targeting Vespa's youth market has meant pulling out all the stops. And so we've created everything from street installations, music videos, wall projections, Canada's first QR Code ad (above) buttons, print, TV, cinema, and even tattooing Supermodels. Just kidding, but hmmmm.



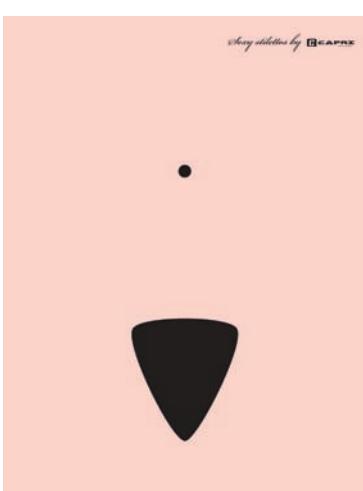
THE BOOK OF TRUCK. After The Book of Truck campaign launched, its popularity generated a sequel Toyota Dealers called The Book of Amazing Sales Results. Truck sales for 2007 vs. 2006 are up 400%, and market share has grown from 1.3% to over 5.4%. Now that's a best seller.



WAYSPA. Golden results for the client and a Gold Bessie for us. Talk about a win-win!



GOLDEN PALACE. A simple story about a girl and a pole.



CAPRI SHOES. Get your mind out of the gutter, it's an ad for shoes. (Pervert)



LEXUS IS PERFORMANCE.CA. Knowing that very few people could resist the chance to drive the Lexus IS 350, we created an online advergame that allowed them to do it. Judging from the throng who raced to the site, we were right. Those who achieved a perfect score were rewarded with a special sneak peak of...oh, why not find out for yourself at lexusisperformance.ca

BUT WAIT, THERE'S MORE.

In fact, there's more than we have room for. More great work. And more success stories for our Clients. If you'd like to see more, visit the endless bandwidth of dentsucanada.com.



I HATE MY PARTNER.CA. Our campaign for Argosy Funds attracted press coverage from ROB TV to the CBC, generated incredible web traffic, and about \$50,000 worth of publicity.



AWARDS. Not that we're ad obsessed but winning at Cannes, One Show, Clios, Marketing, Bessies and ADCC, and being named amongst the most improved big agencies, most improved small agencies and Top 10 in Strategy's Agency of the Year, has left us all a bit tingly in the nether regions.

Now that you know what Dentsu's been up to, how about you? Do you have any problems that need solving? Targets that need defining? Creative that needs creating? Well, call Bob Shropshire at 416-929-9700 and find out what Dentsu can do for you. Who knows, next year's success story could be all about you.



dentsu

The New Advertising

{ **control** \kən-'trōl\ vb 1. to influence or direct 2. DOMINATE, RULE n 1. what users want 2. what brands are too often loath to give }

On the web, users rule. Two Canadian auto marketers are embracing this reality and handing their brands over to consumers online – proving Marshall McLuhan's maxim once again with brave new user interfaces.

Ford gets human



Last summer, Ford of Canada reps travelled the country, talking to consumers about their perception of the struggling automotive brand. What they found was compelling.

"They saw automotive companies as corporate monoliths," says VP general marketing Dean Stoneley. "They were looking for a friendlier, more human interaction."

After six years under the tagline "Built for life in Canada," Ford needed a change. Stoneley and the marketing department drew on the consumer research to develop the new tagline: "Powered by you."

"Everything's about the consumer, and we came up with this notion that 'a car is just a car until it's powered by you,'" Stoneley explains.

To introduce this new direction, agency of record Y&R Toronto replaced the metal and rubber of a Ford car with the flesh and bones of dance troupe Pilobolus in a TV commercial. The spot drove users to Ford.ca to view a making-of video, which garnered 25,000 visits the day the spot was launched.

"'Human Car' is signalling a change, but where we can really behave differently is in the digital space," Stoneley explains. "Our goal is to be a leader in our category and even outside of our category. We want to create a one-stop shop for consumers and be completely transparent."

To accomplish this, Ford of Canada has launched two websites: the first, live since February, is Fordpoweredbyyou.ca, a forum for Ford fans – and everybody else – to sound off about the brand and its products. Created by Y&R and Black Angus Media of Toronto and completely unmoderated, the site's real message to consumers is not so much the content as the space itself: Ford is listening to you.

"If we're saying now that Ford is powered by you, we have to actually give people a forum to express their thoughts and concerns," says Y&R creative director Chris McGroarty.

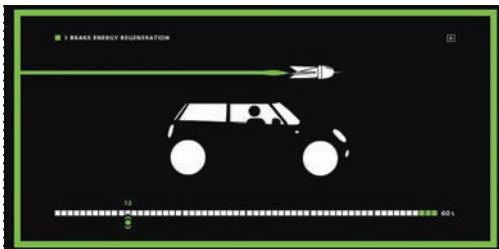
The second web effort is the relaunch of Ford.ca, the first in eight years. The new site, which went live last month, embraces all aspects of Web 2.0 from comment boards to third-party reviews to interactive media content and podcasts. Potential buyers can get raw feedback from Ford owners in the Ford Answer Centre, which will also incorporate auto ratings from Yahoo Canada. The Build & Price feature lets users customize their Ford and then compare it to other models or competitors' vehicles.

Stoneley, who worked with Kansas City-based agency VML on the site, says, "There's no more of this sermon from the mount. We're not going to preach to you about how we're best in class. We're creating a very different web experience than anybody else in the category."

Mini strips down

Another car company using the medium to drive home the message is Mini. Last fall its global brand management division approached Toronto's Taxi2 to develop a microsite to communicate new, greener technologies in the new R56 in a simple way. Taxi boiled down a fat binder of technical jargon and came back with "Minimalism," a stripped-down site that lets the user control the length of the message, from zero to 60 seconds, on four topics. "In the spirit of using only what you need, like the car does, you can hear as long a message as you'd like," says Taxi2 creative director Lance Martin. Or as short.

Jason McCann – who was associate CD on the project before moving to Taxi New York – says around 25 different scripts were written and 240



different sound files were recorded to make the site adaptable to the user's whim. "In the interactive field, you strive for the mechanic to reflect the concept," he says. "Giving the user the freedom to choose how much time they wanted to spend with our content seemed like a nice way to hammer home the message of efficiency."

The site, the first done by Taxi for Mini global, has been picked up in 21 countries, and Minimalism has been adopted as the umbrella term for Mini's global fuel efficiency and CO2 reduction strategy. BMW Canada spokesperson Jochen Frey describes the play on words as "very different from the approach by other manufacturers." Test it at Mini.com/minimalism.

With files from Jesse Kohl



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Institute of
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entertain \en-ter-ˈtán\ *vb* 1. to treat or receive as a guest, rather than as a mere consumer 2. to connect with in an emotional way 3. to hold in mind, to consider

When we think of **entertainment**, we might think of films, concerts, TV, video games – whatever your pleasure. Try as they might, ads rarely top the list. To compete on more equal ground, some marketers are stepping outside the boundaries of advertising altogether to engage their audiences.

Dove's next act: real women on stage

Until now, the concept of a consumer packaged goods brand not just sponsoring but actually producing a major theatre production written by an award-winning playwright was unheard of. But that's exactly what Ogilvy & Mather are doing with Unilever's Dove Pro-age brand.

Body and soul ran for a week at the Young Centre for the Performing Arts in Toronto last month.



Starring 13 "real women" between the ages of 45 and 78 without acting or modelling experience, the play was penned by renowned playwright and Order of Canada recipient Judith Thompson, based on audition letters the women had written to their own bodies and subsequent workshops. The result is an honest, engaging retelling of these diverse stories – the women

come from every possible background and experience – with nary a beauty bar in sight. For Janet Kestin, co-creative director at Ogilvy Toronto, the play offered a completely new and different way to connect emotionally with the target audience. "What you accomplish is that depth, a really genuine relationship and connection that engages the audience on a more fundamental level, where advertising maybe is a bit of a butterfly," she says. "Somebody is making that choice to go see it. It's not like advertising that invades your space and you flip the channel after two seconds if it's not cool."

Behind the scenes, working with real women meant that the brand and agency had to give up creative control after setting the original thematic premise of "Beauty has no age limit."

"This is a more organic process and everybody's creativity has a place in it, so it's a continuously evolving thing," Kestin says. "It truly is a journey, as opposed to a [traditional campaign with a] development and an end."

And of course plays are subject to artistic reviews in the public arena in a way that ads are not – a new experience which can be intimidating. "It's an experiment," says Kestin. "You throw it out there and hope that people will like it."

Judging by the standing ovations received at every performance, it seems that people do.

Vancouver Film School channels potential students

Vancouver Film School (VFS) director of marketing Stephen Webster is proud of the school's YouTube channel – with 20,000 subscribers and nearly 18 million views, it's the number one subscribed school channel on YouTube and the 10th most subscribed channel of all time in Canada, fluctuating



somewhere between 60th and 80th worldwide.

Webster attributes this success to a single rule laid down early and rigorously adhered to: no advertising. "We were not allowed to use any marketing materials on our channel," he says. "First and foremost, it has to entertain people."

Back in 2006, Webster was looking at ways to get the school into the minds of potential students – and to get current students and grads noticed in the industry – and turned to YouTube. "Of course we made this really lame attempt to create a viral video, and of course it didn't work," he says. Webster posted the clip on the then-fledgling VFS channel, where it got a few hundred views. "For all intents and purposes, it was an advertisement. Even though we

The New Advertising



VFS (continued)

had funny scripts, great actors and film crews lined up and we could shoot a really good commercial, this wasn't going to cut it."

With the marketing ban in place, the focus turned to content, of which VFS has plenty. All student films are labeled as "presented by Vancouver Film School" and branded with the school watermark and copyright slide, but beyond that everything rides on the quality of the content. And not only are people watching, but they're interacting, too. VFS collects all viewer questions into short response interviews with the filmmakers, which are in turn posted to the channel, creating a dialogue with viewers.

"It's very much a pull-marketing strategy in that we put out the video, people look at it, they're entertained and they say, 'How do they do that? Where do they do that? I'd like to do that,' and invariably it leads to leads for us," says Webster.

Maximizing on community participation, VFS held a global scholarship competition this spring – the first ever open to all 19 local YouTube country sites – in which entrants posted videos and viewers voted to give free VFS tuition to three winners out of 10 finalists. Over 500 submissions were received.

VFS continues to meet its core audience on the edges of entertainment technology with its Joost partnership. While it's not yet as successful as the YouTube channel, Webster has noticed significant increases in viewership since the web-based TV network came out of beta trials, and expects it to keep growing.

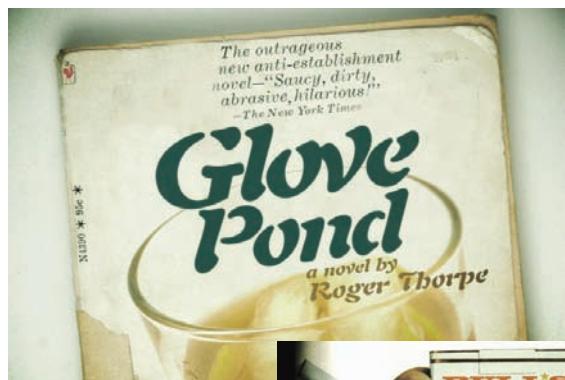
"The reality is that people are going to the Internet to get their entertainment," he says. "We do a show of hands at every orientation here, and I can tell you, the hands up that watch television are decreasing at a phenomenal rate. People are getting their content online, and they're looking for new ways to get it."

The Gum Thief steals YouTube video glory

The scene is unmistakably a big-box office supply store. Employee Roger's life story is illustrated by a series of ironic aisle signs for "Wife's cancer diagnosis" (Aisle 7) and "Canned from job at insurance firm" (Aisle 4). Eerie animations composed entirely of staples and scrawled Post It notes introduce his teenage coworker, Bethany. Roger's novel about a Burton/Taylor couple, *Glove Pond*, is told through vintage cigarette and booze magazine ads à la Virginia Slims. And then you think, "Hmm, that narrator's voice sounds familiar."

Last year, when Douglas Coupland – author of *Microserfs* and originator of the term "Generation X" – decided against a full book tour for his latest novel, *The Gum Thief*, Random House of Canada sought out other options that would be as entertaining as a reading from Coupland himself.

Toronto production company Crush produced nine clips inspired by the two protagonists, Roger and



The VFS student film *The Switch* (above left); stills from *Glove Pond* (above and right)



Back in her thirties, one by one, all of Gloria's other powerful emotions had gone out to get a pack of cigarettes and had never returned.

Bethany, as well as *Glove Pond*, with Coupland himself as narrator. While the clips are certainly promotional, Random House deputy director, publicity Sharon Klein doesn't see them as ads. "Each clip is a work of art in itself," she says. "You can take them together as nine clips or you can look at them individually."

The clips have been hugely popular – one was selected as a YouTube featured video and received more than 250,000 hits – and hardcover sales of *The Gum Thief* have outperformed any of Coupland's other novels published by Random House. The project scored coverage on the *New York Times* book blog, the *National Post* and CBC radio, among others, and the series won a Bronze Pencil at the One Show, Best of Show at the Bessies in Canada and has been submitted to Annecy (the world's premier animation awards show) and Cannes.

Despite the success, Klein says the YouTube approach isn't something that would work for every author. "The thing about Doug is that he really lends himself to something different, and a lot of his readers are people who [are on YouTube]. That's kind of his medium."

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opportunity \ä-per-'tü-ne-té, -tyü-\ *n* 1. the perfect mix of time, place and circumstance 2. a shot at free press, fame and glory – or at least to get a few laughs

Canadian marketers are realizing the power of being in the right place at the right time – a set of conditions that is more often than not dictated by the information-hungry consumer.

Catching the ball and rolling with it



It all started with a devastatingly cute polar bear cub at the Berlin Zoo. When Knut captured the public's attention last spring, the Canadian Tourism Commission (CTC) moved fast, and before long the little furball was posing for photographers with a bright red CTC-branded ball.

"There was a 20% increase in bookings for polar bear viewing in Canada, which is pretty amazing considering that the program cost us a minimal amount of money," says Yvonne Van Dinther, managing director at Vancouver-based Radar DDB, a unit of the CTC's AOR, DDB Canada. "It underscores the power of engaging in conversations that are happening."

Knut was instrumental in the creation of Radar, which describes itself as a social media agency that enables brands to jump on opportunities as they arise. "You sometimes can't wait the two weeks it takes to develop great creative; sometimes it's just more important to be part of the conversation," says Van Dinther.

Opportunity can be a cruel master, however. Vespa's agency Dentsu Canada had a clever Plan B worked out for commuters stranded on their way to work by a potential transit strike in Toronto in April – but when the strike was averted the plan was aborted. "A crisis averted is always a good thing, but it would have been great to help some people out at the same time," says Glen Hunt, creative catalyst at Dentsu, adding that the motivation for this kind of campaign is half photo op and half goodwill. "It's part of being small and nimble. You have to find opportunities that other people might not necessarily see and recognize that there are non-traditional ways to make a connection and help people understand the character of your brand."

Making fun wherever – and whenever – you can get it

Blame it on the writers' strike. Over at Virgin Mobile Canada, which introduced its "You call the shots" campaign this spring to push its new post-paid service, the marketing team was spending a lot of time chatting about Bill Clinton's antics on the campaign trail.

"The average age of the communications department is under 30," says CMO Nathan Rosenberg. "They are plugged in with their friends and everything merges as a result. Issues which are external become internal."

A campaign relying on conversations consumers were already having seemed appropriate for a service that puts users in control,

says Rosenberg. "People were talking about Bill and then Jeremy, our copywriter, was like, 'Bill's out of control just like post-paid! Hillary hates that Bill's out of control, and consumers hate [that they're not in control of their post-paid contracts]!'"

The resulting ad ran in Metro transit papers across Canada, and Virgin received a wave of feedback from consumers. But that was nothing compared to what happened six days later. The timing of the Eliot Spitzer scandal was "fortuitous" to say the least, says Rosenberg: within days, Virgin's \$5,000 ad featuring "Client number 9" complaining about being "treated like a number" was covered by 30 major news outlets and blogs, including Fox News, MSNBC and the *New York Post*, totalling around \$1.8 million in earned media. "This is the merging of news and advertising into one," he says. "Literally the news becomes advertising, and advertising becomes news. It's cyclical; we create an ad about a news story and then the ad becomes the story."

Act three saw Rosenberg hand the mic over to the crowd, as Metro readers voted online for their favorite of three ads featuring Barack Obama, who is, like Virgin Mobile, something of a new kid on the block. The winning ad ran two weeks later. Rosenberg, who set aside some "fun money" out of the campaign budget with AOR Zig to use when an opportunity arose, says has more tricks up his sleeve, but insists he's keeping his options open.

"We are absolutely at the mercy of what happens, but that's what makes it spontaneous and interesting, right?" he says. "We are prepared, no matter what else is going on that day, that if something does come up, we'll go for it."

The New Advertising

empower \im-'pau-er\ *vb* 1. to give authority to, by providing tools, space, opportunity or simply a friendly ear
2. often results in outcome greater than the sum of its parts

Whether it's global warming, breast cancer awareness or just plain doing good, marketers are inviting consumers to play an ever larger, deciding role in the cause – and the brand.

◀ By Gariné Tcholakian ▶

Maxwell House brews some good



When Kraft Canada put out a national call to nominate community do-gooders as part of its "Brew Some Good" campaign for Maxwell House, it sparked a veritable two-way conversation with consumers, allowing them to interact with the brand from a deeper place.

Maxwell House launched a barebones commercial this spring, saying it was putting the majority of its marketing budget towards charity rather than producing expensive ads. Two more low-budget spots have since rolled out, featuring the first recipients, selected internally, to serve as examples: the Mira Foundation, which provides guide dogs to impaired individuals; and the Regent Park School of Music in Toronto's inner city.

The spot drove users to brewsomegood.ca, where they were invited to submit online video nominations of charities in their communities. Consumers have responded with 1,500 nominations thus far. Over the next year, six winners will receive \$10,000 in charitable donations to support their causes. Their stories will also appear on the microsite.

"Any time you can engage [consumers] in dialogue, as opposed to telling them a passive message, you get them more engaged in the brand and living that lifestyle," says Erik Yeung, senior product manager at Toronto-based Kraft Canada.

The first judging period closed at the end of May and, at press time, Maxwell House was still tallying nominations for the first winner, which will be announced this month.

Virgin Mobile Canada rocks, carbon-neutral style

True to form, Virgin Mobile Canada's Flick-Fest contest saw the lucky residents of one Canadian city rocking out to Juno award-winning acts in their own backyard – all in the name of going green.

As part of Flick Off, a collaborative energy conservation effort by Virgin Mobile Canada, MuchMusic, Roots Canada, the Ontario Ministry of the Environment and the David Suzuki Foundation, the national competition challenged Canadians to reduce their carbon footprint both together and as competing communities. Entrants measured their

FLICK OFF

current consumption and emissions by answering questions in an online "Carbon Calculator" and made online pledges to reduce them.

The highest number of pledges per capita came from Estevan, Sask., a city of 10,000 known as the "energy city" because its major industries all focus on power generation. On May 30, the town enjoyed a carbon-neutral party sponsored by Virgin Mobile and the SaskPower Shand Greenhouse. Juno and MuchMusic Video Award winners City and Colour took the stage, joined by Black Lungs and Sleepercar.

The festival came complete with all the green fix 'ems. The on-site recycling squad, dubbed the Green Angels, ensured that nothing that could be recycled made its way into the trash, while trees were planted to aid future carbon reduction for the entire community. Festival attendees could even hop on bicycles to power parts of the site.

Name | Nom

ZIG

Class | Classe
ECONOMY CLASS / CLASSE ECONOMIQUE

Gate | Porte

A12

Flight & Date | Vol et date

GAM 420

Boarding time | Heure d'embarquement

To | Destination
CANNES

From | De

CANADA

Name | Nom
THE GLOBE AND MAIL
THE CREATIVE COMPETITION WINNER

Airline use | A usage interne

0081A

To | Destination

CANNES

Remarks | Observations

GREAT IDEAS FOR IKEA



Seat & Class | Place et classe

26B

Seat | Place

26B

Where not prohibited by law
Sauf où la loi l'interdit



To | Destination

CANNES

Remarks | Observations

GREAT IDEAS FOR IKEA

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CONGRATULATIONS TO THE WINNERS OF THE 2008 GLOBE AND MAIL CREATIVE COMPETITION—CREATIVE DIRECTOR MARTIN BEAUVAIS,
ART DIRECTOR ALICE MA, WRITER MICHELLE WONG, ACCOUNT EXECUTIVE LESLEY RIVARD FROM ZIG, MEDIA PLANNER JUSTINE TOWNSEND
FROM MINDSHARE AND THEIR CLIENT GASS HALL FROM IKEA. THREE TEAM MEMBERS FROM ZIG/MINDSHARE AND THEIR CLIENT WILL BE OUR
GUESTS AT THE CANNES LIONS INTERNATIONAL ADVERTISING FESTIVAL, JUNE 15 THROUGH 21. THANKS TO ALL OF THOSE WHO ENTERED AND
TO OUR PANEL OF AWARD WINNING CANADIAN JUDGES. THERE WAS AN OUTSTANDING LEVEL OF CREATIVITY THIS YEAR—SUCCESSFUL IN
STIMULATING INNOVATION ACROSS MEDIA PLATFORMS. TO VIEW THE WINNING CREATIVE VISIT GLOBELINK.CA/CREATIVECOMP

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announcements

announcing

John Nishida

PRESIDENT



Thomas Pigeon, Chairman of pigeon* branding + design, is pleased to announce the appointment of John Nishida – formerly General Manager – to the position of President. John joined pigeon* in 2000, bringing a tremendous breadth of experience in consumer product categories and diverse trade channels.

As President, John looks forward to working and playing as hard as he always has, motivating and inspiring pigeon* employees to continue delivering an unsurpassed level of client service and excellence in branding and design, and working directly with clients to ensure their brands consistently achieve success.

John has worked with a long list of clients, including Bell, Cadbury, Campbell's, Canada Bread, Canon, Corby, CSA, GSK, Forsythe Racing, Kraft, Maple Leaf, Molson and Shoppers Drug Mart. He has proven how strategic thinking and a love for branding can lead to extraordinary wins.

announcing

Bryan Raymond

ACCOUNT DIRECTOR



John Nishida, President of pigeon* branding + design, is pleased to announce the appointment of Bryan Raymond to the position of Account Director. Bryan has worked in account management for multinational prepress and packaging design companies for the last 18 years.

Bryan will be leading the account management of the exciting and fast-paced Shoppers Drug Mart business. His broad experience in prepress and package design will make him invaluable to the pigeon* team as they work together to turn client business objectives into designs that deliver results and drive brand growth.



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B E Y O N D C O N V E N T I O N

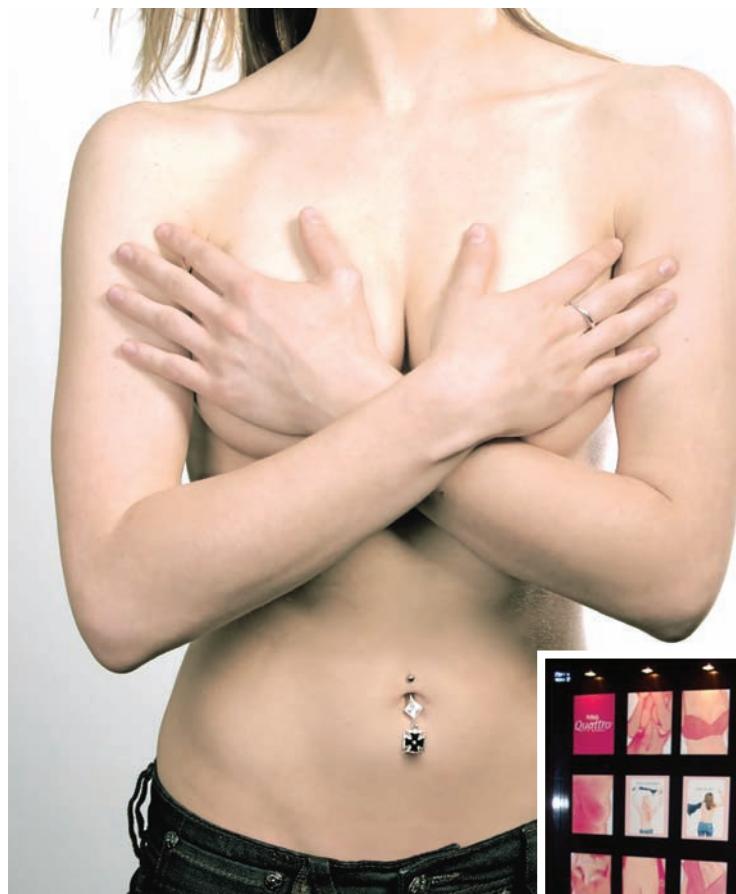
www.pigeonbrands.com

The New Advertising

Schick and Rethink Breast Cancer break taboos

Schick/Quattro is inviting women to post images of their breasts online as a symbol of commitment to breast awareness. An interactive exhibit, the "Booby Wall" (boobyclaw.ca), focuses on awareness and prevention, encouraging women to familiarize themselves with Toronto-based Rethink Breast Cancer's early detection initiative, the Touch. Look. Check. (TLC) program.

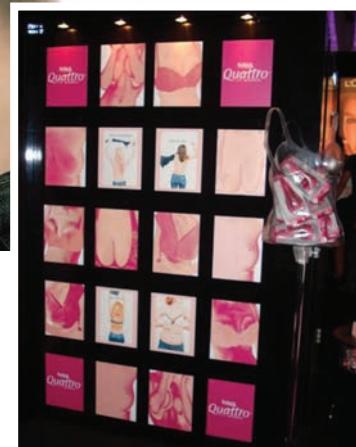
"If you shave your underarms, it's really easy to check your breasts in the process," says Helen Kargas, senior brand manager for Schick/Quattro, Energizer Personal Care, adding that both brands speak to women aged 25 to 40. Comments and dedications on the site reveal the personal



level on which participants are taking part, be it a "young and boobless" woman showing her double mastectomy scars or "I love you, Grandma, this one is for you."

The movement has spread beyond the Internet. At least 800 women had their pictures taken in the portable Booby Booth, bringing the total number of pictures on the site to 1,300. The booth was at L'Oréal Fashion Week and LifeFest in Toronto this spring, and will travel to Rethink Breast Cancer events this summer.

"To be a leading brand, you have to take some risks," says Kargas. "This can have a positive impact on your brand." And it has. Some of the traffic from boobyclaw.ca – the site saw 850,000 unique visitors from over 180 countries within three weeks of the launch and 80,000 on the first day alone – has spilled over to Schickquattro.com, where traffic is up more than 200% over last year. Participation has come from as far away as Australia, India, Africa and Japan.



WINNERS OF THE 2008 GLOBE AND MAIL NATIONAL YOUNG LIONS COMPETITION

MEDIA CATEGORY:	PRINT CATEGORY:	FILM CATEGORY:
PAOLO PAZZIA & LUIS AREAS, MARKETEL	JON MURRAY & ADDIE GILLESPIE, TBWA, VANCOUVER	CHRIS BOOTH & JOEL PYLYPIW, DDB CANADA, TORONTO
		THEO GIBSON, OGILVYONE, TORONTO



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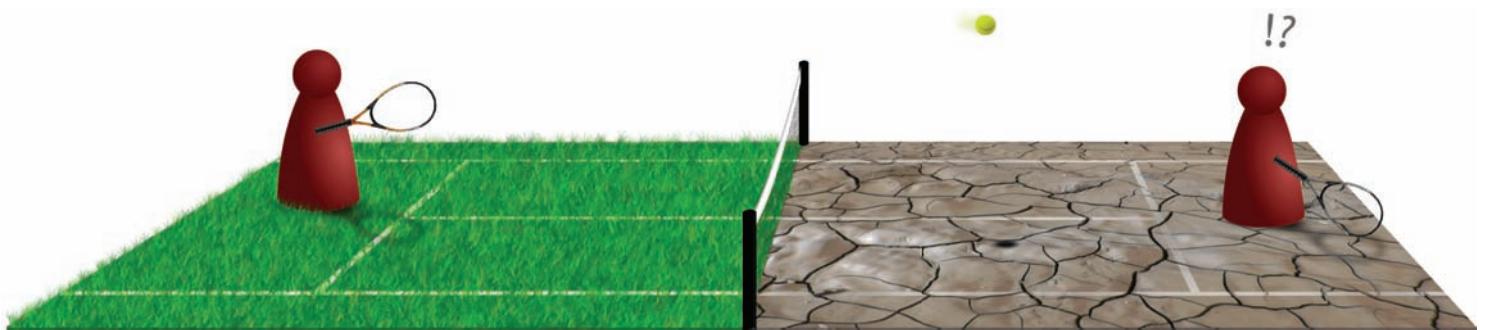
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tangible \tan-je-bel\ adj 1. something that can be touched, poked, taken home : PALPABLE 2. REAL, MATERIAL 3. a token of an experience : SOUVENIR

It's a tantalizing prospect. For a service provider or media outlet, creating something that the consumer can hold (or even sniff) is a tangible reminder that extends the relationship into new dimensions.



15 Below: Taxi takes up the cause

It gets cold in Canada – especially for those living on the streets. To mark its 15th anniversary, Taxi challenged its staff to come up with something to give back to the community. The winning idea: a jacket for the homeless. The 15 Below jacket is a lightweight, waterproof windbreaker with pockets that can be stuffed with newspaper to turn it into a winter parka.

Taxi Toronto ECD Steve Myklyn, who spent a night in a meat locker to test his concept prototype, says Taxi is working with the Salvation Army to distribute 3,000 of the jackets throughout Canada this year. "We're at it 24/7 with this idea," he says. "Every step of the way we've learned something new."

Designer Lida Baday donated her time and staff to create the jacket, which folds into a pocket for use as a pillow. The project has garnered much media attention, as well as awards including a One Show Silver Pencil in the "Innovative Use of Advertising – Campaign" category and an ADC Gold Cube for outstanding pro-bono work for non-profit clients, the first time a Canadian creative has won that award.



MTV spins ads into toys

For those who want their MTV so bad they can touch it, MTV Canada produced a set of three limited-edition figurines. Realized by toy designer Nathan Jurevicius of Scary Girl fame, the characters known as Fauna were originally conceived for a series of station IDs. The creepy-cute characters pulled in so many emails and calls that MTV ultimately tapped into the current trend of high-end, limited-edition toys, releasing 500 Fauna for sale. The toys, which are available from mtv.ca, are also sold in specialty stores in Canada, the U.S., the U.K. and Korea.

The animated spots were picked up by MTV HQ and put on rotation in Times Square for two months, as well as airing in Poland and the U.K. It's not the first time Canadian creative has been used by MTV in other countries, but this has attracted more attention than any other such initiative, says Brad Schwartz, SVP/GM music and youth services, CTV, and the inspiration for Fauna character Darb (an anagram for Brad). "We like to say, 'Canada to the world!'"

Fairmont tailors an olfactory experience

To celebrate the 100th birthday of what is now the Fairmont Banff Springs Hotel in Alberta's Rocky Mountains, Fairmont Hotels and Resorts teamed up with perfumer Lyn Harris of London, U.K.-based Miller Harris to create the bespoke scent Cologne 1888.



While Toronto-based Fairmont has produced fragrance lines in the past, this one was custom-made exclusively for the more "discerning" clients of Fairmont's Gold, Five Diamond and Icon properties. "It's respectful of tradition and yet it has this modern, contemporary approach. It's bringing traditional hotels like the Banff Springs [together]

with more contemporary properties," says Andrea Torrance, Fairmont's VP of rooms.

Torrance adds that scent is a powerful marketing tool. "It's what evokes emotion," she says. "We know that you associate scent with experience, and it's that guest experience that we're trying to enhance and have a positive influence on."

CHINDIA: WHAT'S WORKING



Home Depot, Sun Life and Bata are three Canadian companies that have taken the plunge into the burgeoning markets of China and India

With booming economies, massive populations and increasing openness to foreign investment and culture, China and India represent huge opportunities for Canadian companies. But there are also major challenges in transferring Western business practices to countries with vastly different cultures. *Strategy* asked a group of Canadian business people to share their experiences in the Indian and Chinese markets and shed some light on the issues and opportunities.

◀ By Mary Dickie ▶

Over the past decade, both India and China have introduced major economic reforms that have significantly opened their markets to foreign investment. Both are seeing the rapid rise of a middle class with enormous buying power and a thirst for Western brands. And yet both are burdened with weak infrastructure, complex tax laws and abundant red tape.

For a Canadian company, entering the markets of these emerging economic superpowers is not to be taken lightly, or timidly. It's a massive undertaking that requires long-term investment, flexible business plans and skillful negotiations with local partners and governments. Still, a number of Canadian companies, including Research In Motion, Sun Life Financial, Bombardier and Bata, have made the effort and been rewarded with success. Is it possible that Canadian values like multiculturalism, tolerance, patience and respect help us to do well in these markets?

The fact that the Home Depot chose Canadian Annette Verschuren to head its Asian division might suggest that some think so. In 2006, the Vinings, Ga.-based big-box retailer bought the Home Way, a Chinese home improvement retailer with 12 stores across six cities in China, and tapped a team led by Home Depot Canada president Verschuren to guide its entry into China.

"We're still learning how to approach that market, which is very different from ours," says Peg Hunter, VP marketing and

communications for Toronto-based Home Depot Canada. "Our heritage is do-it-yourself, and there's not a lot of do-it-yourself in China. If you can afford home improvement, you have enough to have somebody do it for you, and labour is cheap and plentiful. And when you buy a home, it's a concrete box that has

At the first meeting I had in Mumbai, the client said, 'The reason you're here is because Canadians are great teachers'

plumbing and electrical and you finish it yourself. That's different from what we're used to, and it puts a new spin on our business."

Still, other parts of the business have translated well. "The Chinese middle class loves Western brands and eco initiatives, so we've introduced our Eco Options program there, and have had good results," says Hunter. "But we're really just building operations and looking toward the key consumer trends so we can redefine our business model. Because it's a

very different consumer, and we have to learn to cater to it differently."

So far, the company's marketing has been based on public relations and flyers. "In China, retail is paper-based, so those are the most efficient ways of reaching people," Hunter explains. "From a PR standpoint, we've had connections with local governments and community groups, and the Chinese really prize the fact that you're part of the community."

Hunter maintains it's important to be able to rely on local partners. "I'm not trying to manage it from here," she says. "The marketing director is from that area, and she knows local media and PR and how to put events together."

Toronto-based Bata Shoes has been operating in India since 1929 and in China since 2004. Jean Zeng, the Canadian retail branch manager for Guangzhou-based Bata China, echoes Hunter's emphasis on local PR. "Bata has been a footwear retailer and manufacturer for over 100 years and operates in 50 countries, but the brand was almost unknown to Chinese consumers when it entered the market," Zeng explains. The company focused on strategic marketing efforts, including print advertising in magazines geared to urban white-collar workers, press coverage featuring the Bata family and visuals presenting Bata as an international brand with European heritage.

Bata also engaged a local PR company to spread the word. "With the huge population, using advertising to reach the target audience

Roundtable

MODERATOR



PANELISTS



Joan McArthur is a partner at 27 Marbles Training, where she teaches courses for advertising and marketing professionals. She also teaches at OCAD, and has 20 years of experience at agencies including Ogilvy & Mather and McCann Erickson.

Gary Comerford is SVP International for Sun Life Financial, which he joined in 1986. He was VP International and GM India for Sun Life Financial Asia, where he led joint ventures in India. He's also a director of the Canada India Business Council.

Sean Hu is a consultant and trainer in Chinese business culture. He is president of the Chinese Business Chamber of Canada and author of *A Canadian Business Guide for Chinese Immigrants*.

Chris Lund is CEO of the Perennial Group of Companies, which is working on store design, brand repositioning and strategic direction for the Spencer's grocery chain in India as it expands from 80 to 850 stores by 2009. He has also worked with Loblaw and Home Depot in Canada.

John Torella is senior partner/consultant, branding and retail marketing, at JC Williams Group, which has done retail consulting for a number of shopping centres in India. He is a member of the Retail Council of Canada and the author of *re/Think Retail Branding*.

could be expensive," says Zeng. "Strategically, utilizing PR can be very effective."

What strategies have other companies used to ease the transition into these markets? *Strategy* pulled together a round table of Chindia experts, led by moderator Joan McArthur and exec editor Mary Maddever, to discuss where the opportunities lie for Canadian businesses.

Joan McArthur: There seems to be an attraction between Canadian marketers and the Indian and Chinese markets. Is that because Canadians are more resourceful and resilient than Americans?

John Torella: At the first meeting I had in Mumbai, the client said, 'The reason you're here is because Canadians are great teachers. We like the Canadian mentality, the patience, the diversity.' There is a strong attraction.

Sean Hu: As far as China is concerned, Canada is as attractive as other Western countries, but Canadians have to be more aggressive. That's the problem. The economy is good, and financial institutions are doing well, as are Canadian designers and architects. Others will also, if they are aggressive.

Chris Lund: We had a real struggle understanding the market and the applicability of our skill sets in China. In contrast, our experience in India has been as John described. I worked in India for two years, and my understanding of it is barely the tip of the



Home Depot Canada president Annette Verschuren led the big-box retailer's entry into the Chinese market

iceberg. It's a complex market with experiences from different cultures, races and religions. In some ways we're better equipped to handle that diversity because of our multicultural view of the world. We understand that what works here will have to be adapted for those markets.

We've had success there as a result of working with people with academic and intellectual sophistication but not a lot of experience in the retail sector. Their financial acumen and courage to try new things are unmatched in anything I've seen in North America in the past 10 years. It's some of the most interesting work our firm has done. And they are looking for people to come in and work with them, to provide a skill set they don't have. So the Canadian approach of being a little more humble has worked for us.

Torella: There are 15 million retailers in India, of which 80% are small mom-and-pop storefronts. One in 20 people there is in retail.

Mary Maddever: Where are they in terms of evolution from the corner store to the supermarket, and how did they find you?

Lund: They found us as a result of a relationship we had with Ikea in Canada. The VP of marketing was an Indian woman [Nandini Sethuraman], and after Perennial did some work with Ikea, she went to work at Spencer's, one of the big Indian retail houses. She called us after four weeks and said she could use our help. That company was trying to go into organized retail with big supermarkets, involving retail distribution

strategies, store designs, private label strategies, all the things we would have seen here but done in a unique Indian way.

Companies like 7-Eleven have talked about going into India, but competing with the local 'kiranas' is tough. These stores are run by mom-and-pops who know everybody in the neighbourhood. You can say, 'I want these 12 items,' and within an hour they're dropped off, and you don't pay till the end of the month. That's tough for a 7-Eleven to compete with.

Torella: All the furor about how big retail is going to destroy mom-and-pop stores in India is wrong. What Chris described is the reality of 80% of the market. The other 20% is where the action is now. There isn't a major retailer in the world that hasn't got India in its sights, with some kind of joint venture. Wal-Mart, Marks & Spencer, Home Depot...they're going after a segment that is underdeveloped.

McArthur: Chris, if you hadn't had an advocate, would you still have made an inroad into the Indian market?

Lund: Today I'll say yes, given what's going on with the U.S. economy. But two years ago, I probably wouldn't have had the courage to enter a market of 1.1 billion people and dig in. As a result of being in India, we're now being asked to do work in Dubai and Kuwait. We're looking at those opportunities today, but two years ago we might not have.

McArthur: How do Canadian marketers leverage these opportunities?

Gary Comerford: We took a deliberate, strategic approach. In 1996 we identified where the opportunities were for the next two decades, and it was Asia. Our joint venture was signed in 1999, and we're quite substantial in India right now, with 85,000 advisors and hundreds of branches. Our brand, Birla Sun Life, is one of the most recognized financial services brands in India.

Even today, with 35 million people, we cannot be a world-class life insurance company servicing Canada alone. We're an international success story because we've had to go out and look at other markets.

Everything in China and India is happening at hyper-speed. If you're too cautious, you'll be a niche player. Our strategy is to be a significant player, and that takes a great deal of effort, capital and intellectual talent. Eventually we'll get more predictable growth rates, but right now, given the economy and the emergence of the middle class, there's unbelievable growth in our business, and we have to take advantage of it.



In 2002, Canada's Sun Life and China Everbright created the first joint-venture life insurance brand in north China

McArthur: How do you start the conversation with partnerships?

Comerford: You have to, by Indian law, have a partner. The most important thing is to get in front of the right person. The business world is not like a chess game, where you use intellectual rigour to move your pieces. It's a pinball machine, and there are times when you control the levers and times when you hit something and you're on the other side of the field and don't know how you got there.

**One area where
Canadians have a
huge opportunity
is in digital. It's just
starting to develop,
but it's going to grow**

So you have to be very opportunistic. That core 80% of retail in India is not going to go away. And the other 20% will be difficult to go after, because of entrenched traditional values and consumer thinking. Will that evolve and change? Absolutely. Even in North America things happen quickly. But in these markets, what would have once taken five years happens in one.

It's difficult, no matter how big the company is, to run it by remote control. Nothing happens on the phone. So it's about learning the flow and the respectful dialogue.

McArthur: Is there a way to do a 10-year strategic plan in a market like that?

Comerford: My strategy is that I've got to complete the marathon, but if I focus on the whole distance, the enormity of it causes me to make it more difficult. If I break it down to measurable benchmarks, it's a lot easier. And that's the same as working internationally. We were almost two years in India before we signed a joint venture. But we were having discussions with our partner to make sure we were on the same page, and we're still together. Sun Life did not have another partner in the world at that point, and this gave us an opportunity to learn the Indian market. It created a brand. It created a cadre of management we can feel good with. And eventually you notice you're closer to the end of the marathon than you were.

McArthur: What strategies work in China?

Hu: In China, you have to establish a relationship with a local partner first, and develop your plan from there. You don't need a specific plan right away.

McArthur: What categories have the potential to be most successful?

Torella: There are huge opportunities there in the high-end luxury category. We think we know luxury, but you haven't seen luxury until you've seen it in China.

Hu: In terms of advertising and marketing, Canadians are creative, they have good ideas, and that's a big advantage. Chinese advertising



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companies are looking for innovative new ideas from Westerners, to compete with local companies. So the first step is to go to China. Join a trade mission to get to know Chinese partners, and get contracts from Chinese agencies for work. Then develop your plan. If you have creative ideas, people will buy them.

Comerford: Canadians are viewed favourably around the world, but sometimes it's just about having the confidence to go forward. And there's a cost. Some businesses can't afford it, while others have to ask if they can afford not to. The trade mission is nothing more than the ticket and the introductions. It's up to us to turn them into a business.

You have to be prepared to take advantage of situations as they present themselves. I don't believe in a five-year business plan in these markets. You have a five-year vision, but your business plan is very opportunistic.

Torella: One area where Canadians have a huge opportunity is in digital. It's just starting to develop, but it's going to grow.

Maddever: Are Canadians keeping up with other countries in terms of expansion into these regions?

Lund: Canadians are willing to go out and test new fronts. Where we struggle is in where the resources come from. We don't have Sun Life's resources, and if you walk into a Canadian bank and ask for half a million bucks to open an office in India, they'll say, 'Are you out of your minds?' It's difficult to find investors.

Torella: We joined a group of retail consulting companies around the world because even the clients we're working with here want a global perspective. We looked at India and saw the retail sector there growing at 20% annually. There's no place in the world with that kind of retail growth, so it became a no-brainer. We said we want a five-year plan, but we want to revise it every 90 days, and that's what we did. So it's very dynamic and opportunistic. And that's what Canadians have to do. Do your research, invest, be prepared to spend some time. It's not going to happen just like that.

Lund: We go into these places and on the plane ride on the way home we bring out the spreadsheet because every single factor has changed. So you have to be up for it. And you can't run the same formula you run in North America. It just doesn't work.

McArthur: It sounds like the Canadian temperament is better suited to deal with these shifting-sands markets than the



Perennial's design work for Spencer's stores in India (this page) and Sun Life's joint venture in China (opposite)

bigger, more structured companies with U.S. headquarters.

Lund: That resonates with me. That's not to say the big U.S. companies aren't there, because they have been for a long time.

Comerford: When I compete in Asia, I don't care about the Americans. I worry about the Europeans. They're aggressive and hungry and used to adapting to markets. We have lulled ourselves in North America into a market that has been very comfortable, and I worry that it's not good for Canada in the long run. We need to embrace the notion that the epicentre of the economic world isn't Pittsburgh anymore; it's going to have a more foreign-sounding name.

And I picture a shrinking window of opportunity for the establishment of relationships. I liken it to a land rush, where you go and stake out your territory. The Sun Lifes of the world can do that, but we had to put down \$100 million. And that opportunity comes only a few times in business life cycles. In India and China the rise of the middle class is going to be an enormous engine for the world. They're going to recover from recession much faster than the U.S. will. When you look at the education, the consumers, the resources, you know that we need to be there.

Maddever: What are some examples of Canadian success stories there?

Comerford: Tom Bata went there decades ago, and Bata is now a household word in India. Most Indians think it's an Indian company. It was one of the first signs I saw when I got off the plane.

Torella: Two words that children in India know: Buddha and Bata. They all wear Bata shoes to school, and there are lots of feet there!

Comerford: Scotiabank is beginning to expand there, as are Bombardier, Nortel and RIM. I was with the premier when he gave a Blackberry to my partner. That's what we want – for my Indian partner, who owns a telecom company, to ask me for a Blackberry.

Hu: Canadian schools are doing well there.

Torella: We're doing some work with the Body Shop, which is going to open 1,000 stores in China, Russia, India. And their biggest issue is where to get store managers.

In India there are 300 million people in the middle class, which is larger than North America. They want everything we have, and they're educated, aspirational people. And there's an intrigue the Chinese and Indians have with the concept of a brand. They've been the low-cost provider for brands, and now they want their own. So if we have an opportunity, it's to transfer our branding skills, particularly in the grocery category. Everybody talks about President's Choice and how you build that kind of brand. Those are skills they need.

Maddever: As local brands start to eye North America, is there an opportunity for Canadian marketing expertise?

Torella: Their growth is going to be in Asia. There's enough there. I mean, go to Hong Kong and Beijing and see retail at its best.

Comerford: I agree. They've got decades of work conquering that region before they'll want to go at North America. The shirt I'm wearing is by Louis-Philippe, a European brand owned by an Indian company. Tata has bought Jaguar-Land Rover. That's what you're going to see. Status is important; they understand that that's what consumers want.

Lund: I think Canadians don't underestimate the capabilities of these people, and perhaps the Americans and the Brits do. They are sophisticated, well-educated and humble, and it's all about the cultural relationship.

Comerford: There's a word that captures what you need to be to do business internationally, and that's 'respectful.' Canadians do it genuinely. Normally we'd go to a market with a measured approach, but our partner has forced us to ratchet up our game. I went to a meeting and they were going to build 80 branches, and 90 days later it was 250. Now in Canada, who would open 250 branches in a year?

Lund: Nobody. One retailer we worked with put up over 400 stores in 11 months.

Torella: My partner's working on a shopping centre of 11 million square feet. That's three times the size of the Eaton Centre.

Maddever: So how do you market in that kind of environment?

Torella: It's a cliché, but it guides us: think global, act local, sell personal. That's where it starts. In all the meetings we've had, advertising has never emerged as a driving force of the business. It's more of a personalized thing, like what about that cellphone that person has? What about the stores they experience? What's the navigation of them getting to where they work and shop? Let's see if we can create some impact there. So I think we have to turn around some of the global thinking that we bring as marketers, and start again where the action's happening.

Comerford: We're still shouting with billboards. They used to put them up when they knew I was landing. I'd sit in traffic for hours, and what else are you going to look at?

McArthur: Are you doing it to build the brand or to deliver a specific message?

Comerford: I think there's the illusion of a specific message, but the way I justified it was that we were building our distribution system so rapidly. In India they don't know Sun Life, but they know Birla, and I had to create the

association of the two companies with credibility. We spent a lot of money doing that, and we have a very recognizable brand there now. Could we have got away without that? I don't know, but I wasn't prepared to take the risk.

McArthur: So you were able to build your brand on the back of one that had credibility.

Comerford: Absolutely. When we did research, the consumer reaction was Birla: local, credible, knowledgeable, ethical. Sun Life: international, respectable, large. We ended up getting the melding of the two.

The landscape in China and India is littered with companies that think they can take inferior products to those markets. Maybe that was the case 30 years ago, but not now. Mercedes went to India with an old-technology car they were going to build and sell there. But everyone who can afford a Mercedes goes to London, and they saw the new cars and were offended.

You have to look at each market and not assume you can take what you did in Chile and apply it to India. I think the consumer packaged goods companies have learned that lesson in the past 15 years. How do you buy toothpaste? In a tube, right? In India, they buy



it a rupee at a time in a tiny pack. Everything is taken down, so there's no inventory. It's the same product, but packaged in a way that's appropriate for a developing country.

Lund: And cigarettes are sold on a single basis, because they can't afford to buy a pack. But with 400 million people buying one....

Torella: McDonald's is an example of a company that's adapted to India very well. It's a different menu, and they learned the lessons over the years. I was part of the team that went to Moscow the first time, and the difference between that mentality of our way or the highway versus today's is remarkable.

Comerford: McDonald's took the challenges one at a time, but they had to have that perspective. And it's difficult for smaller

businesses. I'm not a huge fan of getting the government involved, but when you're doing business internationally, the government needs to be the facilitator, because it is about relationships – and relationships on the most senior level, the prime ministerial level, are important in these markets.

Torella: They could at least make it easier to get your visa.

Lund: Part of the challenge is that they don't teach you this stuff in business school. Everything is based on experience, and nobody has experience in these worlds.

Maddever: How much of your business is outside of Canada?

Torella: A quarter, and growing. But we've learned that you can't generalize. China and India are different, and retail is different from financial services. We met with people in Mumbai who said, 'We understand the model of that communications company; how can we relate that to the culture of India, the language and religious challenges?' Don't go over there with this naive idea that it's going to be business as usual. It's not.

Hu: China is very different from India in terms of mass media and advertising. And the Chinese government will give you money and land for your business so that it can tax you later on. There is competition between provinces, which gives you an advantage. As well, there is a huge Chinese community in Canada, and if you participate in trade shows or trade missions you can get in touch with someone to do business with.

If you negotiate with several cities or governments, you can get a very good deal for yourself. You can say, 'This region is giving me this advantage, how about you?' Tax benefits, tax exemptions, free land, those things are all forthcoming. The Chinese government is very pro-business.

Comerford: In India we were given a national license, while in China there's city-by-city licensing. We have to build, be successful and then apply for another license for another city. So we're always applying.

In China you can get lulled into a sense that it's the same as the West, because you land in Beijing and the airport is marvelous. You get on a four-lane highway, you go to a North American-style hotel. And then you try and get a cab, and the real world catches up with you. Go to Chongqing, and the major form of transportation is a pole hung between two guys. It's not the same. ■



Must... drink... milk

By Gariné Tcholakian ▶

Robin Smith's cheeky campaigns for the BC Dairy Foundation have taken milk from boring and healthy to funny and hip, engaging a hard-to-reach demo and increasing sales in the process

Rousing a brand out of an everyday household commodity isn't easy. In a climate of fierce competition between endless beverage choices, from high-tech sports energy drinks to flash-fizz sodas, ginseng juices and oxygen-infused water, milk's humdrum goodness can be low on a youth market's "cool" radar. And when the product's stakeholders happen to be dairy farmers and producers with multimillion-dollar investment in the brand – and far removed from the product's target audience at that – you have to ask yourself who's steering the cow.

Since he came to the position of executive director of the BC Dairy Foundation seven years ago, Robin Smith has managed to drive its advertising strategy into ever bolder campaigns that have not only struck at the heart of hip, but increased sales and drawn an array of awards, from the Bessies to Clios, Shark, Lotus, D&AD and even Cannes glory.

"The challenge is getting milk recognized as something beyond just the thing you drink for your health," says Smith. "To make it more of a fun drink, you have to ask yourself, 'Why do kids want to be seen drinking it?'"

Faced with B.C.'s aging population (and the resulting decrease in milk consumption among

its target demographic), Smith pressed for ideas that are in touch with youth.

"We realized that we had to be a little more hard-hitting," says Smith. "The awards are great from a creative perspective, but our bottom line is: 'Did I sell more milk?' We've got

To make it more of a fun drink, you have to ask yourself, 'Why do kids want to be seen drinking it?'

attention; we built awareness through other campaigns, but we have to get people to think, 'I've got to buy more and drink more milk.'"

On June 9, the BC Dairy Foundation launches its latest ad campaign with its boldest, and arguably bluntest, tagline yet: "Must drink more milk." Building on previous campaign themes – that milk is good for you – the new effort features 14 broadcast executions, TV, cinema and online,

all revolving around humorous, irreverent scenarios involving stop-motion animated characters.

From farting Legos to romantic odes of love between playing cards, fiercely determined bowling balls and scheming mousetraps, the ads by DDB Canada present quirky situations that end in the same moment of realization: consuming more milk would have changed the outcome for the better. A pool of directors created the spots, resulting in eclectic, multiple looks and executions, each with different logo treatments of the words "Must drink more milk."

"Humour is something people remember, and when you use cartoonish things, you can stretch your message further than you can if you have real people," explains Smith.

As well, by launching its own YouTube channel, the BC Dairy Foundation is not only positioning itself where its target market is most familiar, but also encouraging interaction with the brand by leveraging the momentum of video uploads incurred from past campaigns. Those include "Survival of the fittest," which took consumers back to the Stone Age to remind them of the Darwinian rule, and "Don't take your body for granted,"

starring an outrageous cast of characters made of only hands and feet to depict the dangers of life without body-building milk.

At once subtle and direct, the "Must drink more milk" campaign achieves a strategic balance that builds on its past marketing campaigns and ultimately creates a sense of urgency to buy and drink more milk – without preaching about its health benefits.

"We didn't want to show anything you'd expect from milk advertising," says Smith. "Everyone knows milk is good for you. It's more interesting to show the downside of not drinking enough milk in a fun, humorous way."

Out-there humour has been a signature of recent campaigns, which have required some tact to get off the ground. When the first campaign, "Don't take your body for granted," drew some controversy, for example, Smith had to convince the board to see where youth



international experience Smith has amassed over his 40-year career. In the midst of the first Gulf War, for example, Smith helped agri-food companies in the Middle East adapt to a rapidly changing environment where supermarket and fast-food chains were entering the marketplace.

As managing director and CEO of Protein Foods Jordan, he helped turn around a one-man operation heading into receivership by training plant operations teams, developing sales and marketing strategies and ultimately growing the company to 130 – without speaking a word of Arabic. In Cairo, he helped get a poultry processing company the contract to supply to McDonald's across Egypt and develop a line of retail and food service products, as well as marketing plans and packaging design.

Smith is also used to building consensus here in Canada. In 1985 he proposed strategies to develop markets for the P.E.I.



The "Must drink more milk" campaign transcends TV by spreading the message on BC Dairy's YouTube channel

is and explain why the BC Dairy Foundation made the marketing choices it did. By including them in the market research process, Smith won the trust of dairy farmers from the board. "We brought them into the room; they heard exactly what the youth were saying, so that when we had controversy, we had real messengers on the board supporting it because they were there."

"I've always liked shaking the tree," says Smith. "I think you have to take a little gamble now and again. If we did the same-old, we wouldn't be selling milk and we wouldn't be getting attention."

It's the kind of business sense that takes guts in this industry, and points to the breadth of the

potato industry with a committee consisting of potato growers, the Potato Marketing Board, the P.E.I. Ministry of Agriculture and Agriculture Canada. And as a consultant in the Yukon, Smith reviewed the feasibility of a commercial fresh-water fishery for the Council of Yukon Indians, and helped develop plans for the Inuvialuit Development Corporation to set up a commercial fishery and to operate a retail food store in 1983.

But at the end of the day, will farting Legos sell more milk to teens? "Quite frankly, I don't know," says Smith. "But you've got to have faith in your own opinion. If you research things enough, you'll never take a chance. We have faith in our agency, and I think our board has faith in us." ■

What milk flavour or product would you develop if you could?

Shelf-stable lower-sugar chocolate milk that still tastes great.

Who do you admire most professionally and why?

Bill Gates, because he gives back to the world through his foundation while he could just go off and enjoy his money.

Where would you travel to next if you could?

I want to go to Rwanda to trek to the gorillas before they are gone forever.

What's the most daring thing you've ever done?

Scuba diving deep at night with a homemade flashlight in a jam jar, before the days of inflatable vests, air gauges, waterproof watches and other safety devices. I was lucky!

What was your first job?

My very first summer job at 15 was in a biological supply house making animal skeletons. My first job after university was research food scientist at Star Kist Tuna in California. In between, I was a prospector, biologist and commercial fisherman.

Who makes you laugh?

Quirky humour and people who take themselves too seriously.

How would you describe your management style?

Build an awesome team and coach them to be winners.

In how many places have you lived?

Fourteen, including England, California, Alaska, Jordan, Egypt and many places in Canada.

What keeps you up at night?

Nothing. I learned long ago not to worry about things that I couldn't affect, and I am not going to solve anything before I sleep.

Favourite way to unwind?

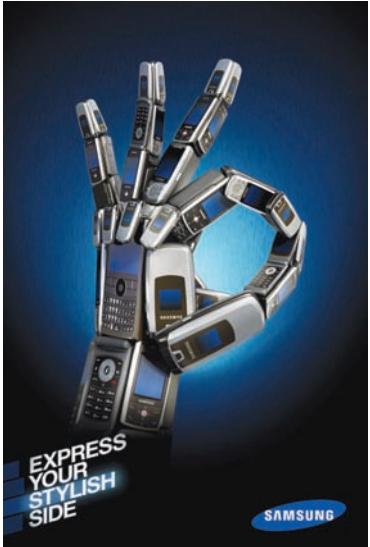
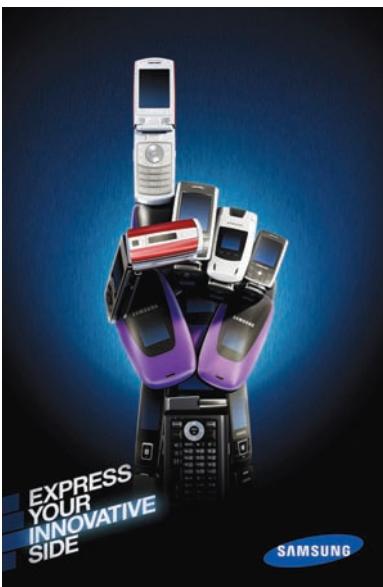
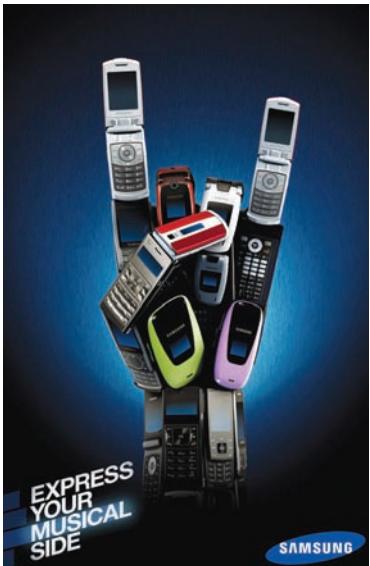
Fishing. I am away from all communication in remote places and concentrate on the environment and ambience while trying to outsmart a fish.

10 QUESTIONS

OUTSTANDING NEW CAMPAIGNS



◀ By Annette Bourdeau ▶



PHONES: JUST LIKE US

Well, not quite. But the latest brand campaign from Mississauga, Ont.-based Samsung Canada does a great job of bringing the cellies to life. And, since phones seem to be replacing dogs as man's best friend, the super-pal treatment rings true.

A 30-second TV spot features robot-like creatures made entirely of Samsung mobile phones doing everything from rocking out to giving a thumbs-up. Eight different print and OOH executions also depict hand gestures being made by the cell 'bots.

"We wanted to marry technology and humanity," says Noreen McDermott-Santilli, ACD at Mississauga-based Cheil Worldwide, Canada. "We wanted to make the phones the hero."

There are two additional print and OOH executions and one TV spot around Samsung's hockey and soccer sponsorships that also play on the phone 'bot concept. McDermott-Santilli says they've started researching various international hand gestures to eventually use in ethnically targeted executions.

"As soon as we began to brainstorm about executions for this, it started to snowball," she says. "That's when we knew we had the right concept."

This is the first original campaign by Cheil Canada, which had previously just adapted international work. McDermott-Santilli says the shop has been focusing more on crafting original Canadian work for the past year and a half. Cheil Worldwide, headquartered in Seoul, South Korea, is Samsung's international AOR.

advertiser: **Adrienne Zabo,**
marketing manager,
Samsung Canada
agency: **Cheil Worldwide, Canada**
ECD: **Tom McManus**
ACDs: **Noreen McDermott-Santilli,**
Derek Neal
AD: **Derek Neal**
copywriter:
Noreen McDermott-Santilli
junior AD: **James Tuer**
senior account manager:
Angela Fitzpatrick
senior broadcast producer:
Tessa Waisglass
account coordinator:
Justyna Leitgeber
prodco: **The Ebeling Group,**
Saddington & Baynes
executive producer: **Mick Ebeling**

senior producers: **Neil Van Harte,**
Eliza Pelham Randall
producer: **Amy Fahl**
director: **NAKD, Toronto**
CDs: **Chris Bahry, Alexandre Torres**
animators: **Vinicius Nascimento,**
Marcin Porebski, Marcus Alquéres,
Leonardo Mateus, Chris Bahry,
Alexandre Torres
compositing: **Leonardo Mateus,**
Chris Bahry
lighting & rendering: **Alexandre**
Torres, Chris Bahry
modelers: **Lee H. Wolland,**
Sergio Yamasaki, Steve Kahwati,
Joel LeLièvre, Jon Mitchell,
Erick Geisler, Edmund Kozin
rigger: **Paul Hormis**
sound: **Silent Joe, Toronto**
music supervisor: **Marco DiFelice**



RED CROSS BRINGS MALARIA UP CLOSE

Mosquitoes are more than just a nuisance in many parts of the world, where they carry the deadly malaria virus. To raise awareness for World Malaria Day recently, the Canadian Red Cross took over Toronto's busy Dundas Square with an installation featuring 28 oversized "mosquitoes" being kept away from an image of a sleeping child who was protected by a net.

The blown-up images of mosquitoes appeared on signs featuring information about how malaria is transmitted, and directed passersby to donate at malaria bites.net.

"We chose to show the good side of what you can do by showing the child sleeping inside the net with the dangers on the outside," explains Hylton Mann, ACD at Toronto-based Juniper Park. "Children dying is not very nice news to give to people. We wanted to find a way to do it without actually showing dead children."

"Ultimately, we needed to arm people with information and compel them to make a donation," says Mann. "Mosquitoes are even scarier looking when you see them [blown up] bigger."

"Part of our intent with a piece like this is to get into the news and reach an even wider audience," he continues. The ploy worked: the installation caught the attention of media outlets like CBC News.

advertiser: **Tanya Elliott, director of public affairs, Ontario, Canadian Red Cross**
 agency: **Juniper Park**
 CDs: **Terry Drummond, Alan Madill**
 ACD/AD: **Hylton Mann**

ACD/copywriter: **Andy Linardatos**
 client services: **Kendra Hum, Maya Zaremba**
 producer: **Debbie Ingham**
 photographer: **Bela Tibor Kozma**



INSURANCE DRONES: RIPE FOR PARODY

It's about time someone lampooned bureaucratic insurance companies.

Vancouver-based Canadian Direct Insurance takes a jab at its government-run competitor ICBC in two new TV spots. One shows a man aging as he's waiting to hear about a claim. The other features an insurance broker shrieking hysterically when a customer asks why his insurance costs keep going up. Her response: "Why? Why? You don't ask why! Hey Perry, this guy just asked why his insurance costs so much! Hahahahaha!" The tagline is "The end of insurance as you know it."

The actress, Patricia Drake, makes the "Why" spot particularly memorable with her berating tone and over-the-top laughter. "When she walked into casting, she blew us away," says Tana Kosiyabong, AD at Publicis Vancouver.

"We want to stand out and poke fun a little bit," Kosiyabong continues, adding that many British Columbians don't realize they're able to buy certain insurance policies from privately owned companies. "Everyone thinks they have to go to ICBC and just pay the prices that keep increasing without being able to do anything about it."

The spots are running in B.C. and Alberta.

advertiser: **Trisha M. Tyrrell, senior manager, business development, Canadian Direct Insurance**
 agency: **Publicis Vancouver**
 CD: **Bill Downie**
 AD: **Tana Kosiyabong**
 copywriter: **Grant Proulx**
 agency producer: **Jason Hunt**
 produc: **Blink Pictures, Rogue Production Services**
 director: **Adam & Dave**

executive producer: **Derek Sewell**
 producer: **Jason Hunt**
 editor: **Karen Porter, Finale Editworks**
 casting: **Al deZilva, Zedd Casting**
 audio: **GGRP**

You are cordially invited to submit your new, dead clever and previously unrevealed campaigns to editorial director Mary Maddever at mmaddever@brunico.com and CD Stephen Stanley at sstanley@brunico.com, co-curators of *strategy's* Creative space.

HOCKEYVILLE GETS MORE SOCIAL

◀ By Annette Bourdeau ▶

Kraft Hockeyville upped its participation rates by 265% this year (its third), thanks to new content-sharing tools, the ability to create online communities, an easier entry process (submitting an essay with photos instead of a video) and increased prizeing.

The promotion, a partnership between Toronto-based Kraft Canada and the CBC, invites communities across Canada to compete for the Kraft Hockeyville title throughout the NHL season, meaning they're the most spirited hockey-loving folks in the country (no easy feat in hockey country). This year, 1,138 communities competed, and over seven million Canadians voted. The winner? Village sur Glace de Roberval, Quebec, which received \$100,000 to upgrade its home arena, a pre-season NHL game and a CBC *Hockey Night in Canada* special filmed there. "We wanted to make it easy for consumers to rally their communities," says Jim Kozak, senior manager, consumer promotions at Kraft, adding that they were happy about the online buzz the promo generated this year, including 60 unsolicited Facebook groups. "It was a grassroots initiative."

Content-sharing tools include customizable newspaper, banner and email ads, which community "recruiters" can use to beef up their teams.

Newfoundland premier Danny Williams even held a press conference to motivate his citizens to participate, and many NHLers tried to rev up their hometowns.

We asked **Jen Evans**, president of Toronto-based **Sequentia Communications**, and **Matthew Milan**, director of insight and planning at Critical Mass's Toronto office, to weigh in on whether or not Hockeyville scored.

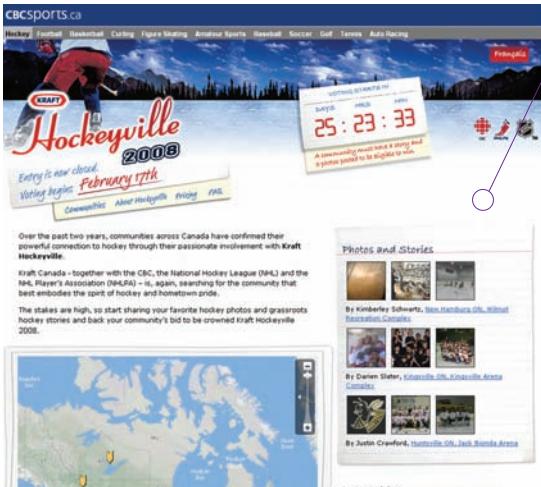


CONCEPT

Milan: I love the Hockeyville concept. It's a good fit for the brands, which have a lot of Canadian content in them already. Kraft may be an American company, but Kraft Dinner is the quintessential Canadian food after poutine and beaver tails. If anything, the Canadian angle is underplayed.



Evans: Tying hockey together with anything is great for generating interest from Canadians, and the overall concept of having communities compete for the hockey capital of Canada is highly engaging and a premise for great interaction.



RESULTS

Milan: The results are interesting, but more so around the "emergent indicators" than the hard results. If you look at a campaign like this as an exercise in building influencer networks around existing communities, it's the edge case behaviours that bear further investigation. The incidental results [NHL player participation, Danny Williams's press conference] frame out the human behaviours that the real optimization insights should come from. Since we're all still figuring out social media, insights from these campaigns are valuable both for campaign optimization and for identifying future brand opportunities.

Evans: The level of engagement is strong and the participation results are excellent, but the opportunity to build some brand relevance on the success of the original premise hasn't been capitalized on. More attention to how the community can continue to be engaged and brand/product tie-ins would strengthen the program.

The creds

Kraft Canada

Jim Kozak, senior manager, consumer promotions

CBC SPORTS

Melina Corvaglia, senior manager, brand activation

SITE EXECUTION

Milan: The site has great content, but finding it isn't easy. The navigation works against the visitor in some cases, and most links don't give a clear indication about what could be found by following them. The links in the map are hidden and make it harder to find the best content, the "stories." A real missed opportunity to use web and spatial navigation together to frame narrative content in a compelling manner.

Evans: It's good, but could have been more interactive. There are great social components and a strong sense of the size of the community, but untapped potential to engage around the brand.

CONTENT-SHARING TOOLS

Milan: The tools are comprehensive but somewhat hidden. The community content tool deserves more prominence. I like the fact that the social tools are real world-ready. It would have been nice to see more experimentation with helping people tap into their digital social graphs in addition to their real-world connections.

Evans: The opportunity to extend the campaign to include something related to food has been missed. How is Kraft reaping the rewards of all that traffic? It would have been interesting to have brand-complementary sections such as game night menus, and I'm surprised that there weren't more Kraft components in the prizeing (e.g., a game night dinner). The tools look good but a stronger social element (widgets vs. templates, for example) could have increased the viral effect.

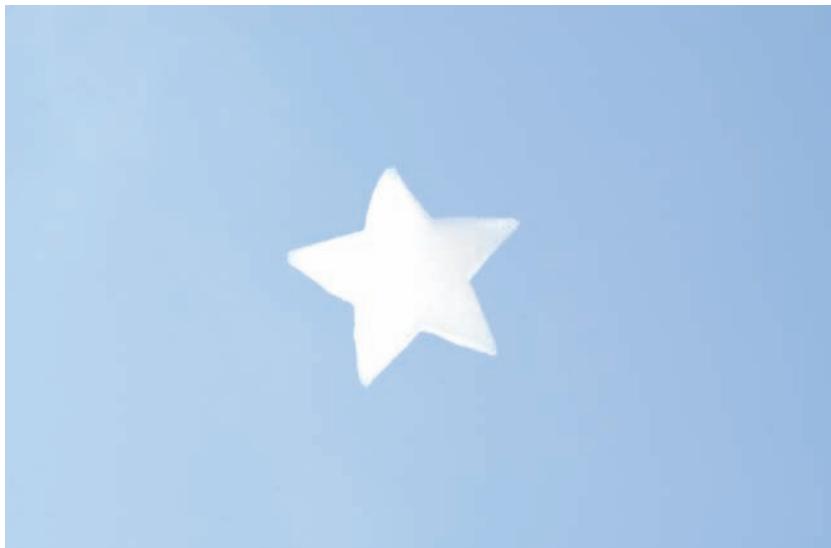
Interactive Agency – Indusblue

Dayton Pereira, CD/AD; Mike Yukota, producer; Brook Smith, developer; Amy Lee, graphic design; Sean Morgan, graphic design

Lighter than air

A new floating ad medium is being embraced by everyone from Disney to the president of Dominica.

◀ By Annette Bourdeau ▶



Flogos, or “flying logos,” by Lexington, AL.-based Snowmasters, are ads that look – and float – just like clouds. They can drift anywhere from 100 to 20,000 feet above the ground.

Since they’re floating so high, images and logos are much more visible than words. Flogos’ clients include Microsoft



Since they can rise as high as 20,000 feet, Flogos are better for images than words

the Atlanta Braves and Disney, which will unleash Mickey Mouse-shaped Flogos at its theme parks this summer.

Flogos president/inventor Francisco Guerra says the floating logos have even

been used during a presidential election, to augment campaigning efforts by the incumbent president of Dominica, Nicholas Liverpool.

Flogos are commonly used by car dealerships to attract attention on weekends. Flogos can be launched at an average rate of six per minute, so curious onlookers could find the source by following the steady trail of launching Flogos.

Guerra says a savvy New York City entrepreneur has rented out several parking spaces in Manhattan to launch Flogos from. He’ll be charging advertisers \$1,000/hour per machine – it’s all about location.

The Flogos are made of a proprietary soap-like formula and helium, making them actually lighter than air. Potential advertisers can send their logos to Flogos’ headquarters, where a stencil will be made. The stencils can then be used in Flogos-launching machines, which are rented out by local distributors.

Guerra says that Flogos machines will be available in Canada this summer, although at press time a final choice had not yet been made from a list of 12 potential Canadian distributors.

www.flogos.net

51

◀ By Mike Farrell ▶

This is the percentage of 14- to 34-year-olds in Canada surveyed recently who “typically save for a vacation or a special occasion.”

On the face of it, it’s a relatively benign statistic. However, when you consider that vacations and special occasions are the most typically saved-for items in this age group, followed by technology purchases at 30.1% and “rent/food and other basics” at 29.4%, then this figure provides a much more compelling picture of today’s emerging consumer.

Young consumers put an unprecedented amount of focus on the procurement of experiences. The visceral and the memorable, now diligently documented and transferred to whatever social networking sites one is part of, have become truly commoditized products that are quested after in today’s new reality.

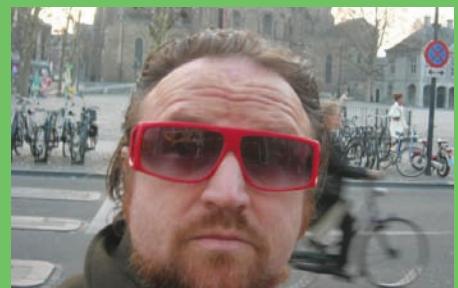
So it comes as no surprise that the iconic consumer successes of our current time, including the dynamic duo of *Rock Band* and *Guitar Hero* and the apparently unstoppable Facebook, tie in well to this ascendant focus on sharing, occasion and experience.

This stat also represents yet another clarion call for those of us in the marketing and communication world to not let up on linking this sense of “special occasion” and “new experiences” into whatever it is we are selling – from political or social ideas to wristwatches or cars.

Incidentally, saving up for a car (or to pay off a car loan), long the symbol of young, goal-oriented consumerism in our culture, stands at a comparatively meagre 20.7% in this context. The ideal of the big ticket item is most certainly changing along with our sociocultural priorities.

This “statsthought” was gleaned from Ping, Youthography’s quarterly study of Canadians aged 9 to 34. It was culled from a Spring 2008 survey responded to by 2,224 14- to 34-year-olds, regionally represented. Mike Farrell (partner, chief strategic officer) can be reached at mike@youthography.com.

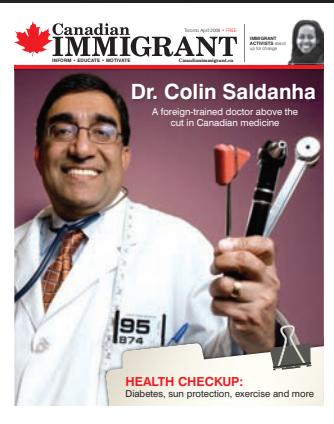
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NEXT MEDIA STARS

Over the past few months, *strategy* reached out to media vets in a search for the best next-gen media minds – those who are setting new standards in strategy and tactics. This is the final installment of our two-part series featuring the players that media shops singled out as ones to watch. Check out what they've been up to. ◀ By Jesse Kohl ▶

Putting bums in trucks, one hootenanny at a time

Thomas Flood, communications planner, Dentsu Canada, Toronto

Claim to fame

Thomas Flood has gained a rep among his colleagues and clients for strategic skills, attention to detail and intellectual curiosity about the ever-changing mediascape. One of his key claims to fame involved the launch of the Toyota Tundra, one of biggest in the brand's history. He managed a multimedia strategy that included 18 TV spots, dozens of print executions and non-standard online units spanning a three-phase launch. The results speak for themselves: In 2007, sales of the Toyota Tundra were up 400% from the previous year.

The online campaign was challenging, as the big strategy had to be conveyed through what is inherently a small media channel. Therefore, custom over-the-page ad units were created and negotiated with sites, coupled with targeted and custom-created placements. The efforts yielded strong interaction rates and drove significant user traffic to the Tundra microsite.

The TV buys targeted male outdoor enthusiasts through Wild TV, FISH TV and *Facts of Fishing*. These programs provided exposure through brand sell spots, as well as product placement aimed at giving further cred to the Tundra. Sports fans were also captured via sponsorships of NASCAR racing and NHL hockey.

On the print campaign, Flood focused on where the majority of sales would be found: farming/agriculture and construction. Using titles such as *On-Site*, *Western Producer*, *Better Farming* and *Canadian Contractor*, they achieved cost-efficient impact.

But it was the grassroots plan that Flood is most proud of – introducing Toyota Tundra to historically domestic purchasers at “bums-in-seats” opportunities across the country. Research and focus groups showed that the Tundra was low on purchase intent and opinion in the large pickup segment, particularly against domestics. Flood's strategy was to



get the truck crowd into the Tundra to show off the power and capabilities – an experience that would allow it to go head-to-head with the domestics and change the perception of Toyota's trucks.

What better place to find domestic truck owners than at agricultural and trade shows? Tundra had a significant presence at the Canadian Western Agribition as the official vehicle sponsor, with a test track to give the consumer a chance to feel the Tundra in action. Tundra was also the official sponsor of the Sportsmen's Shows in Montreal and Quebec City in February and March, with a test track in Quebec City. To target the key Western truck markets, a program with the Calgary Saddledome was developed that included rink boards, video screens, LED rings and a display of the Tundra with interactive and video elements. Other Western events on the Tundra circuit were Construct Canada and the B.C. Home and Garden Show.

Where Flood came from...

Flood's background definitely isn't the standard media CV (if there is one). He attended Sheridan College for Human Resource Management, then went on to study

at the Harris Institute for the Arts, an audio production school. He also spent two years working as an event/production coordinator with Paquin Entertainment and a year and a half with an Canada 1 Sales and Marketing, an event management, social marketing and merchandising company. He joined Dentsu in 2006 as a communications coordinator and was promoted to communications planner.

Are advertisers giving enough attention to the media side of things and keeping pace with opportunities?

“I think more attention is being paid to the role of media than in the past. However, on the media side, clients must realize that consumers are used to seeing messaging in traditional media, so when you bring the brands to them in relevant and unexpected places, the message becomes further

embedded in their lifestyle.

“Most people working in media will concur that it is surprising to still see some hesitation towards online advertising. The apprehension seems to be dissipating a bit, but not nearly as fast as it should. Lose the perception that you can only layer alternative media options on top of a heavy traditional plan.”

A fondness for widgets (and all things digital)

Alice Ho, interactive buyer/planner, Genesis Vizeum Canada, Toronto



Claim to fame

Ho's current client roster reads like a who's who of key Canadian blue-chip brands: Suzuki, Panasonic Canada, Sirius Satellite Radio, Heinz Canada, Ocean Spray, Remax, the *Toronto Star*, Indigo Books & Music, Research In Motion and StarChoice.

A recent fave of Ho's is the launch of BCAA's campaign to promote the automobile association as a facilitator of travel. The campaign targeted BCAA members, but also a wider audience of travellers in general, using a contextual environment to reach a niche market. The campaign was BCAA's first foray into the online realm, and Ho's strategy not only utilized rich media and high-impact ad units, but it also leveraged the targetability of the medium.

An embedded search widget was created within rich media ad units and placed in top travel-oriented websites, along with portals such as MSN, Yahoo Canada and Canada.com. The units were expandable, and some operated as peelback units. Additional behavioural targeting was conducted with Yahoo and AOL Canada to find users who had researched or looked at travel-related content in the last 30 days. The search functionality was also built into a travel portal at BCAA.com.

In her bid to raise the profile of the BCAA, Ho aimed to leverage the inherent brand equity of Expedia, which powered the backend of users' searches for flights, cars, hotels, vacations and cruises through the BCAA.

The campaign was measured on impressions, clicks, landing page efficiency and final sale. While the client wouldn't allow Genesis Vizeum to divulge actual performance

numbers, this much was offered: to date, an increase in awareness has provided 230% more leads than originally estimated.

Her path to digital media stardom...

Ho attended the University of Ottawa for a BA in Communications, moving on to Humber College's ad and media sales program. In 2006 she began her career with ZenithOptimedia, rounding out her experience in offline media before shifting her focus to online. She made the move to Genesis Vizeum last fall to help develop their interactive division.

can be more risqué and the placement can be more intrusive without feeling invasive. The alcoholic beverages category allows advertisers to build a personality to match the person drinking a product. 'It's almost like an online dating service. If you like long walks on the beach and cold, thirst-quenching beer, call me. My name is Blue."

What media tactic is going to be the next big thing?

"Mobile media, but not in terms of current use. Right now, advertising in Canada for

the vehicle is being driven by SMS- and MMS-based campaigns. This has been a function of cost and infrastructure. With newer technology, cheaper phones and, more importantly, cheaper rates for the use of

A pullback at Canada.com reveals the BCAA's travel tools - powered by Expedia.

Which brand is getting digital right?

"The film and DVD industry 'gets' interactive. For example: *The Simpsons Movie* did an amazing job in building brand while creating massive buzz with their viral component. It ultimately created a connection by allowing us to essentially be one of them. In addition, they rounded it up with an incredible array of roadblocks, re-skins and pre-rolls of the trailer."

Which brand would you most like to work on?

"I would love to work on a beer brand because there are so many unique platforms that will appeal to the target of LDA to 34. The creative

ancillary services, I anticipate that the growth of the media and the platforms through which we advertise on it will blossom. Like trends seen in Japan, the mobile phone has replaced key technologies and has become, in some cases, the sole media by which to reach key demographics.

"The impact will at first be seen in how people consume and use new media via a mobile interface – video, the Internet, purchasing, etc. As time spent, key uses and metrics increase, advertiser dollars will follow, helping to reshape our media landscape, in the same way it's currently being changed by the Internet."

BRING YOUR BRANDS TO LIFE

Astral Media Outdoor Transit Shelters' network of 3,700 advertising faces targets the residents of Toronto right where the action is – where they work, play and shop. *Transit Shelters* present brands in the best possible light – literally. Not only is the brand-boosting urban environment clean and attractive, *Transit Shelters* provide unparalleled visibility for drivers and pedestrians on high traffic streets of the city!

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Over the next 20 years, *Astral Media Outdoor* will be the exclusive supplier of some 27,000 units of outdoor street furniture in Toronto. Our leading-edge design will convey a distinctly contemporary look, delivering a new and enhanced aesthetic across the city.

For more information, contact us at 416 924-6664.



Astral Media® Outdoor

www.astralmediaoutdoor.com



Christopher Brockbank Vice-President, Marketing

Michael Sifton, President and Chief Executive Officer of Sun Media Corporation, is pleased to announce the appointment of Christopher Brockbank to the new Sun Media position of Vice-President, Marketing.

Mr. Brockbank will work with the leadership team, publishers and promotions departments across the Sun Media network to strengthen relationships with readers, advertisers and the communities served by Sun Media newspapers.

With more than 20 years of experience in consumer marketing, most recently as Vice-President, Marketing, for Sirius Satellite Radio, Mr. Brockbank has a solid understanding of change and innovation.

His career includes senior marketing positions at BCE telecommunications companies in areas such as customer loyalty and retention, and consumer wireless and Internet services. He also held a senior marketing position in the U.K. with a satellite communications company. He is a business graduate of Humber College and York University in Toronto.

Sun Media Corporation, a wholly owned subsidiary of Quebecor Media Inc., is Canada's largest newspaper publisher whose stated business purpose is to help connect and build better communities. With 44 paid-circulation and free dailies in Canada's key urban markets and more than 200 community publications, Sun Media's English- and French-language papers are leaders in providing local news and information to an estimated 6.5 million readers every week.

Sun Media Corporation is a member of the Quebecor family of companies. Quebecor Inc. (TSX: QBR.A, QBR.B) is a communications company with operations in North America, Europe, Latin America and Asia. It has two operating subsidiaries, Quebecor World Inc. and Quebecor Media Inc. Quebecor World is one of the largest commercial print media services companies in the world. Quebecor Media owns operating companies in numerous media related businesses: Vidéotron Ltd., the largest cable operator in Québec and a major Internet Service Provider and provider of telephone and business telecommunications services; Sun Media Corporation, Canada's largest national chain of daily and community newspapers; TVA Group Inc., operator of the largest French-language broadcast television network in Québec, a number of specialty channels, and the English-language broadcast station SUN TV; Canoe Inc., operator of a network of English- and French-language Internet properties in Canada; Nurun Inc., a major interactive technologies and communications agency with offices in Canada, the United States, Europe and Asia; companies engaged in book and magazine publishing; and companies engaged in the production, distribution and retailing of cultural products, namely Archambault Group Inc., the largest chain of music stores in eastern Canada, TVA Films, and Le SuperClub Vidéotron Ltd., a chain of video and video game rental and retail stores. Quebecor Inc. has operations in 18 countries.

The art and science of reinventing online protocols

Mai Duong, group manager digital media,
Touche!PHD, Montreal

Claim to fame

Mai Duong's portfolio reads like a passport. It ranges from global brands such as Cirque du Soleil and Red Bull to international real estate developers like Playground in Costa Rica. She also works with the agency's Quebec-based flagship accounts, such as the Société des alcools du Québec (SAQ), and was the mastermind behind the liquor purveyor's first digital campaign.

SAQ ran a three-week campaign in March showcasing Italian wines. The media strategy was to surround Internet users by multiplying points of contact on the web, while staying relevant. This included presence on wine blogs, search engine marketing, targeting wine lovers on social networking sites and integration



on recipe sites within Italian recipes. To assure reach, a portion of the media buy was also made on Quebec's major portals.

The results were outstanding. Visits to the microsite exceeded objectives by 97%, and the cost-per-click was 300%

lower than anticipated. The online media strategy contributed to approximately 96,000 participants in the program.

Duong's knowledge of digital trends, mobile marketing and Web 2.0 have contributed to her being extremely active on the new business front at the agency. She's credited with improving the offline planners' knowledge of new technology through one-on-one sessions and a training program that includes small group conferences on digital topics. And her "mission" to promote non-traditional media is tracking towards an increase of more than 50% in digital investment on her accounts.

In addition, Duong contributed to the launch of Touché!PHD's new search engine marketing unit, which now has two full-timers reporting to her, and helped structure and define the service packages for different campaign sizes and advertising categories.

She also suggested a new organization structure for the company that has increased both productivity and quality of input. Traditional media coordinators are now responsible for most of the execution of digital media buying, freeing up time for digital planners and further fostering the overall development of "hybrid media planners" dealing in both offline and online.

What's in a background?

After graduating from HEC Montréal, Duong joined Cossette Media as an assistant interactive media planner. She was quickly



promoted to planner and then group manager on brands such as GM, Coke and Transat. During that time, she was awarded with two Prix Media InfoPresse and a certificate at the Media Innovation Awards. In 2007, she joined the Touché!PHD team, and recently became the lead of digital media for all the accounts shared with SidLee, a Touché!PHD creative partner.

What's the biggest media mistake brands are making now?

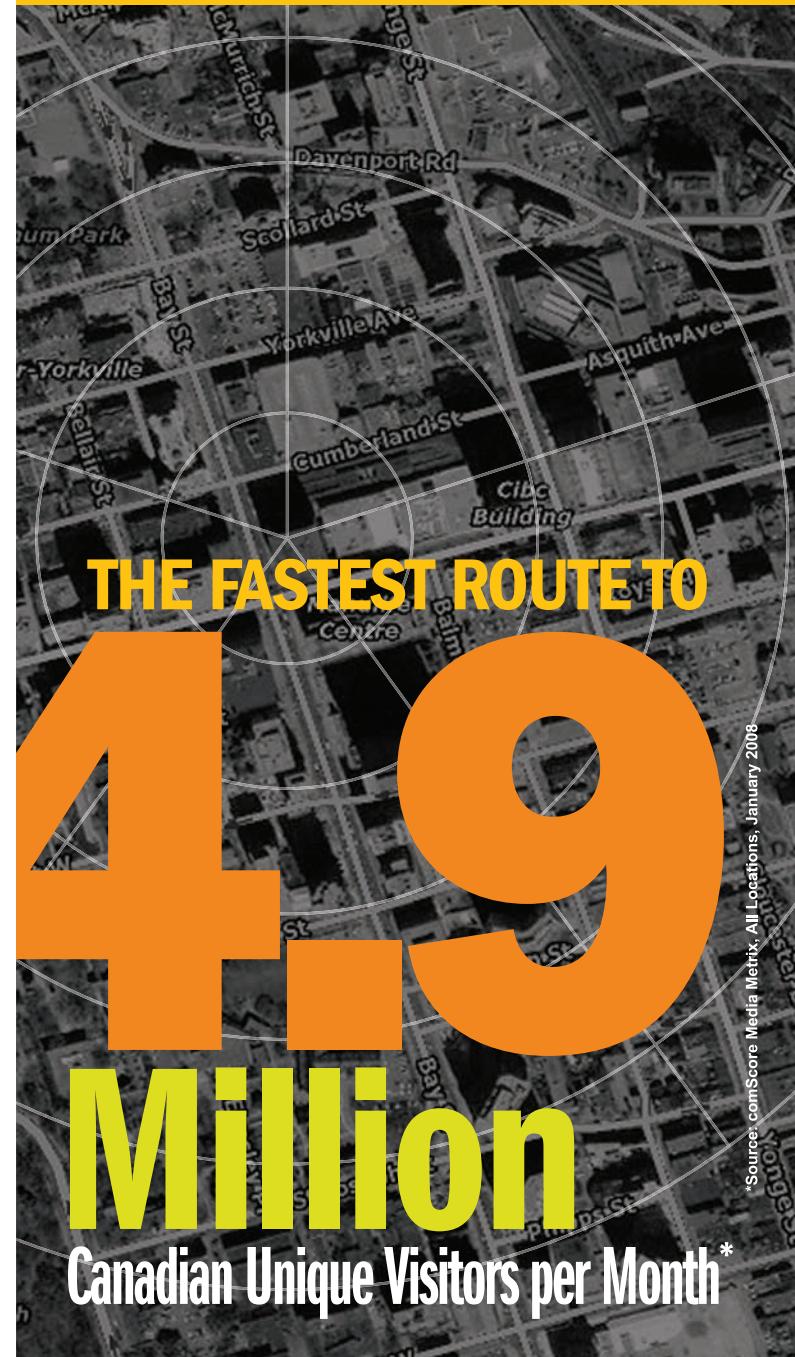
"Not reacting quickly enough to the ever-changing market. For the automobile industry, consumers are spending much more time online, seeking car reviews, participating in forums and community sites and talking to their peers on what cars to buy. Then again, major car manufacturers will still invest ludicrous media dollars in traditional media. I'm not saying that we should only invest on the web, but I think we should question ourselves seriously on the best media mix in 2008. Staying in the comfort zone is not an option."

What common industry belief would you love to see die?

"Social media and gaming are only communication channels for kids and teens. To think that adults are only reading newspapers and watching TV is dead wrong. Maybe your average mom with two kids living in the suburbs is not playing *Call of Duty* or *Grand Theft Auto IV*, but they might play Sudoku or any casual games at lunch time. On Facebook, the number of family albums is high."

Are clients and ad execs giving enough attention to the media side of things and keeping pace with opportunities?

"I think they are already overwhelmed with their work and don't know how to cope with these changes. The 'how to' is a big challenge. The first thing clients could do is form a small group of colleagues, and on a monthly basis share and debate new media campaigns and how these ideas can apply on current mandates. Embracing creativity is key."



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Going far with Mitsubishi

Christina Calleja, media strategist, OMD Canada (BBDO Automotive Group-Mitsubishi), Toronto

Claim to fame

Christina Calleja played an integral role in coordinating the Mitsubishi Motors Media Summit, an annual event that gives the media sales community insights into Mitsubishi's objectives and encourages vendors to develop custom campaigns. The event led to over 100 proposals from media partners.

Calleja acted as the key liaison between sales and media teams for a capsule campaign conducted with Astral Media that pushed the Mitsubishi Lancer across eight stations. The goal was to position the Lancer as a stylish ride with serious substance under the hood, capturing the attention of the younger demo by showing features that matter to their generation's lifestyle.

Channel-specific creative was designed, drawing a link between the personality of the stations and vehicle attributes with the highest appeal to viewers. A consistent look was created across all eight stations to seamlessly marry web and TV creative.

It was Astral's first time "presenting" commercial content, which created a perceived endorsement ("Musique Plus presents the 2008 Lancer..."). In addition, Astral's "Zapper Trap" was used, which locked the commercial in simultaneously on all networks, roadblocking eight stations.

During the first half of the program, in 2007, unique visits from Quebec to mitsubishi-motors.com spiked 341% over the previous year. Online vehicle configurations jumped 236% and requests for test drives increased by 234%. July Lancer sales exceeded expectations, growing 94% and surpassing all direct competitors.

Another example of Calleja's work was the Go Far promotion with Citytv, a campaign that took a 360-degree approach by using a broad mix of the broadcaster's offerings. Viewers in all five Citytv markets were invited to enter online via Mitsubishi's microsite at Citytv.com for the chance to win a vehicle for a weekend and \$2,000 cash. The promo was supported



with a 30-second spot and a co-branded spot (with Citytv) hyping the contest. Each week, one viewer won a Go Far weekend. In-show mentions on *Breakfast Television* included shots of the vehicle, and over 67 minutes of editorial was delivered through BT hosts interacting with the vehicles and winners in each city. *Breakfast Television* also showed the vehicle pickup live to tape each week.

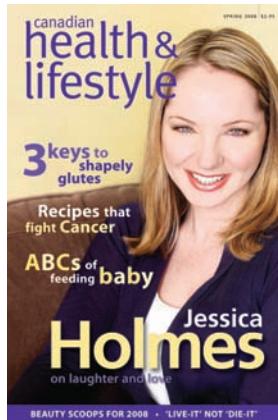
According to OMD, Citytv called the initiative one of its most successful contests ever.

We're not #1 in PMB 2008. We're #7, which is perfect for a 4-year old.

After all, we're a toddler compared to established magazines (others playing in our sandbox include *Chatelaine*, *Canadian Living* and *Reader's Digest*). With an audience of 2,525,000—more than *House & Home*, *Maclean's* or *TIME*—we're now growing into healthy adolescence. Because healthy living is catching on fast as people demand the best for themselves, and for their families. That's how we lead *Reader's Digest*, *Chatelaine* and *Canadian Living* and how we lead our readers. By a single-minded focus on the healthy living issues directly affecting our readers' lives.

Canadian Health & Lifestyle Magazine. Always ahead of the curve.

Footnote: When you're planning *Chatelaine* or *Canadian Living*, check out *Canadian Health & Lifestyle* and bring your cpm's down.



Target: Age 12+ [i.e. TOTAL Audience, Nationally]			Rank		
Population: 28423 (000)	Rank	4C	4C	Rate	
Percent Of Base: 100.00%	000's	000's	%Cov	CPM	P4C
Reader's Digest	6882	1	24.2	\$5.75	3
Canadian Living	4308	2	15.2	\$8.49	15
Chatelaine (Eng)	3865	3	13.6	\$12.78	47
People	3648	4	12.8	\$7.63	10
what's cooking	3588	5	12.6	\$8.76	19
Canadian Geographic	3469	6	12.2	\$4.79	1
Can Health&Lifestyle	2525	7	8.9	\$6.73	7
Cdn. House & Home	2523	8	8.9	\$7.60	9
Maclean's	2491	9	8.8	\$14.31	56
TIME	2460	10	8.7	\$13.45	49

Source PMB 2008 - 2 year study

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In the Mitsubishi Lancer campaign on Astral Media's Musique Plus, photos and footage appeared as still pictures in a newspaper before transitioning to colour and coming to life in a full-screen TV spot.

judged by repeat entries and page views. The contest reeled in over 26,000 total entries.

How did she get so good?

Calleja graduated from the ad program at St. Clair College of Applied Arts & Technology, and completed her internship at Mediaedge:cia (Toronto). In 2006 she took on the assistant strategist position on Team Mitsubishi at OMD, and was promoted to media strategist in May 2007.

What media tactic is going to be the next big thing?

"Brand/product integration will become more important as PVRs become more mainstream. Finding ways to better measure the success of placements will continue to be a challenge, so it will be up to media teams to ensure placement opportunities are achieved in properties that are on brand strategy, complement brand/product attributes and bring value."

What's the biggest media mistake brands are making these days?

"The challenge is more about access to enough budget. Today, countless non-traditional media opportunities come across our desks. Limited media spends decrease our ability to execute a mix of traditional and ambient media that complement and strengthen the brand/campaign message. Media innovation is just as much about the mix of media as it is about entirely new types of media."

*Source: comScore Media Metrix, All Locations, February 2008

Canadians who can't get enough of celebrities, can't get enough of TMZ. 48% of TMZ's visitors are 18-34 and devour an average of 32 pages per visitor. Talk about engagement. Put your campaign in front of this demographic who are 72% more likely to visit TMZ than other Internet sites.*

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The new new media: DIY OOH

Jessica Chambers, senior media strategist,
OMD Canada, Toronto

Claim to fame

What sets Jessica Chambers apart is her determination to bring innovation to her clients (Wrigley, Niagara Fallsview Casino Resort and FedEx) and her understanding of the ways that media can enhance brand communication.

For the recent launch of Wrigley's new brand "5," Chambers



came up with a medium she knew would resonate with consumers. "Magic mirrors" look like regular mirrors, but sense when a consumer is looking into them and light up to deliver the brand message.

Chambers was persistent in making the solution work for Wrigley. "It was her idea, and she managed it and made it happen from start to finish," says OMD managing director Gilad Coppersmith. "She found a vendor and said, 'This is what I want to do.' And she got them to make it all work and pull it together."

The mirrors, placed in bars and restaurants across Canada, were an innovative approach to media, and also linked to the brand's desire to communicate sensory stimulation.



From learning to earning...

Chambers graduated from Sheridan College in 2003 and was hired that year by M2 Universal. She joined OMD as a buyer in 2005. In 2006, she was promoted to the role of senior strategist.

What's the biggest media mistake brands are making these days?

"In many cases, brands become too immersed in the internal thinking and lose touch with the relevance of the brand with the consumer. Taking a step back and re-evaluating from a consumer standpoint should equate to more effective media plans."

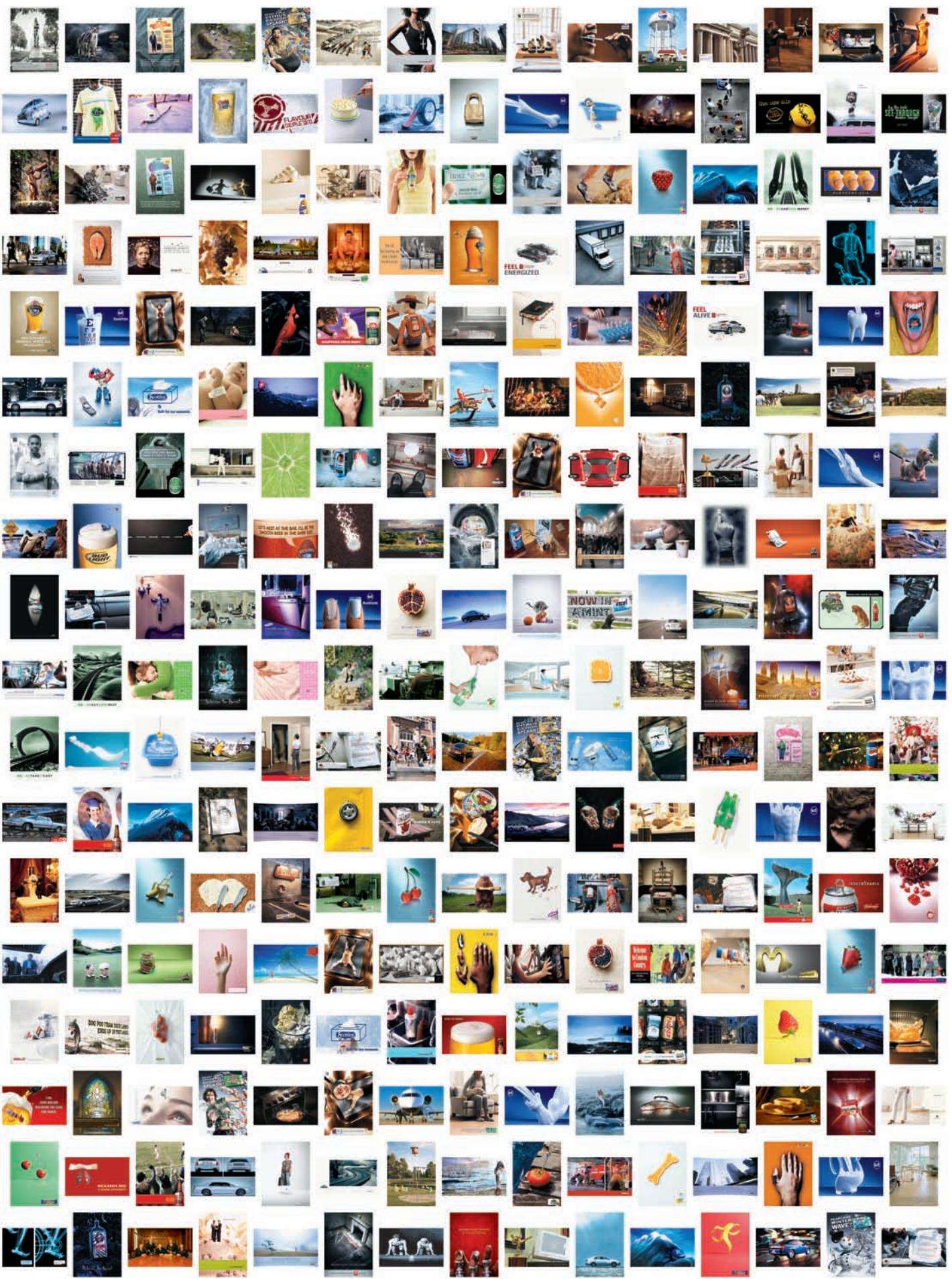
What common industry belief would you love to see die?

"Many people believe that reaching the masses will generate the best overall results. More recently, we've seen media plans that focus on frequency generation, utilizing uniquely targeted and innovative ideas to reach the true current and potential consumer. These frequency-generated innovative plans have produced incredible results above and beyond mass reach."

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SEARCHING FOR SOLUTIONS |

SEM strategies deliver ROI

It's praised, it's applauded, and it's certainly viewed as a must-have buy by the many marketers who use it. We're talking about search engine marketing, or SEM as it's often called.

A potent Web advertising tool, SEM lets advertisers talk to customers who already show an interest in their product or service, by delivering related ads during their search.

It sounds ideal, but oddly Canada is still battling a strange oxymoron: it has some of the most active Internet searchers on the planet, yet Canadian marketers are slower than their counterparts abroad to latch onto search as an integral part of their online marketing mix.

"Canada is under-investing in terms of the search market right now," says Paula Gignac, president of the Interactive Advertising Bureau of Canada. "There is still a bit of a ways to go in terms of getting advertisers to understand the benefits of search in all its permutations."

This stands in stark contrast to the volume of searches being implemented. According to Bryan Segal, VP sales at Comscore Inc., there are 22.4 million unique searchers and 2.8 billion—yes billion—searches being conducted in Canada each month. The numbers are staggering.

"When you think of those statistics," says Segal, "Canada is a leader in the world in terms of actual search intensity." However, with a smaller percentage of online ad dollars in Canada going to search than in other countries, there remains "a large gap."

That gap is slowly being narrowed, thanks, in part, to the efforts of those involved in the field, including search engines and SEM agencies. They are all doing their bit to create an even better search experience for marketers and users alike, and to get the message out.

Last year MSN and Yahoo! both launched new SEM platforms that deliver a host of new ways for clients to zero in on their target market precisely. More recently, both online companies also rolled out sophisticated enhancements to their search engines, creating a more engaging experience for searchers. They say that this will result in more click-throughs on listings, and higher conversion rates for clients.

There are more and more SEM agencies offering services to help facilitate and improve the search process. With their expertise, advertisers can optimize their message, ensuring it's delivered in a way that meets the goals they set out for themselves; be it boosting the number of visitors to their URL, generating more online subscribers, or directing traffic to their land-based business.



One

We recently celebrated our one-year anniversary

Microsoft adCenter can put your business in touch with 89%* of the Canadian online population.

That's over 11 million visitors to Microsoft Live Search and 20.4 million to Sympatico / MSN.

"One of the big benefits of adCenter is that it can give us access to the Canadian market on Live.ca."

Pauline Pageau
President
SearchWerx

Two

We're number two on query searches in Canada

Did you know that Microsoft Live Search is number two in query share in Canada?** And our keywords may be lower than our leading competitors, too.

"adCenter has been very valuable to us... we can really target our demographics based on the keywords we choose."

Shawn Stapleton
Stapleton's Great Adventure Company

See how you can make Microsoft adCenter a hit with your online advertising strategy.
Call 1-877-842-7821 or visit www.adcentercanada.ca

*Source: comScore Media Metrix, Audience Duplication, MSN-Windows Live Search, Sympatico / MSN, March 2008.

**Source: comScore qSearch, Total Audience, Total Searches, March 2008.

†Conversion is defined as a web visitor entering into a secure session on a website. ComScore Study September–November 2007.

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Punch

We have the highest conversion rates

Microsoft Live Search has the highest conversion rates—on average, 71% higher than Yahoo! and twice that of Google.†

"Offering low operating costs, rich demographic data, and continuous consumer conversions, adCenter provides... world class results for our clients."

Nima Asrar Haghghi
Internet Marketing Specialist
Cornerstone Group of Companies

**Microsoft adCenter uses
Microsoft® Live Search to
reach a huge Canadian
audience**



Microsoft® adCenter

Sympatico
msn

Microsoft Live Search: A Better Search Experience

There's never been a better time to consider search, and all it takes is a quick glance at some of the new services being rolled out by search engines to see why.

Microsoft Live Search is a case in point. Microsoft Live Search (live.ca) views itself as a major and permanent player on the Canadian search engine scene, and it's fair to say it's pulling out an impressive arsenal to live up to that calling.

It started with the launch of Microsoft adCenter early last year, which brought key demographics into the search mix and helped boost Live Search's conversion rates to double that of Google. It also helped move Live Search into a consistent second-place position among the top three search engines, with 10 million unique users monthly.

Of particular benefit to Canadian marketers is what adCenter calls its "team Canada" approach. Rather than serving the Canadian customer "almost as a branch of the U.S.," adCenter aims to service the Canadian market with an approach fine-tuned to the region.

"The conventional wisdom that Canadian search is the same as American search doesn't hold true in all cases," says Owen Sagness, VP MSN Canada. He points to Canadians' propensity for "all-inclusive" travel deals, while Americans search for vacation packages. "Getting key words to be more relevant helps customers optimize their list of key words, and ultimately provides better results. That aggregates into a better conversion story."

This past spring, MSN Canada also launched countless upgrades to its Live

Search programs, all aimed at improving the search experience for users. It tripled the index size of Live Search, churned up the speed for displaying results, simplified user interface navigation and embedded richer information into the search results. Searching for the U.S.-Canada conversion

Charlotte Bronte fans. For those looking for something a little more contemporary, Live Video Search feature does the same for video. For example, users searching for an Olympic athlete can find a listing that includes video clips from his or her sporting event that's viewable during the actual search process.

"You can hover over the video and it will start playing without leaving the search experience," says Sagness. "These new features are just one more example of our commitment to the search market. You'll continue to see us innovate. The key message that either advertiser or consumer should take away is that Microsoft is very, very serious about competing to win in the search space."

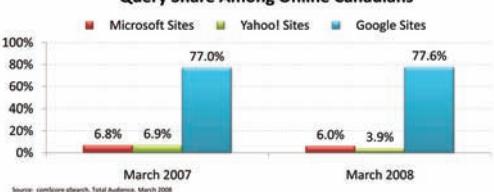
MSN is equally confident about the potential of search engine marketing in Canada. Thanks to the presence of large numbers of small-to-medium sized businesses, the Canadian market is positioned to benefit from the search marketing model. For smaller businesses, search still translates into one of the most affordable advertising tools. "In a small business that is cash-flow constrained, (with search) there is no cash outlay unless there is conversion," explains Sagness, "With a model like adCenter, it is much easier to establish the ROI."

rate, for instance, brings up everything from the real-time foreign exchange rate to stock quotes shown right on the display page.

"MSN is obviously investing a lot into the tools they have in Live Search," comments Bryan Segal, VP sales at comScore Inc. "It's all about making sure search engines reach Canadians when they are looking for something. Instead of going to different places, users will have all the information at their fingertips, in one place."

With Live Search's Books program, searchers can now read out-of-print books straight off the results page. The program delivers complete copies of books online, such as the 1898 version of Jane Eyre for

Query Share Among Online Canadians



CENTER: Year over year total searches by online Canadians have increased by 21% (2.3 to 2.8 Billion searches). ABOVE: Canadians are more active searchers versus Americans across a number of key metrics.

MSN: Boosting subscriptions

These days, effective marketing often means a good advertising mix. So when two popular magazine brands found that direct marketing alone wasn't doing the trick in getting new subscribers, they turned to the Microsoft adCenter to get the results they wanted through search.

The two brands -- Hockey News and Reader's Digest -- operate in a highly competitive arena that regularly sees glossy covers jostling for more market share. Their SEM agency, Cornerstone Group of Companies, used the Microsoft Premium adCenter suite and Live.ca search engine to manage search campaigns that would boost subscriptions.

The result was a notable increase in subscriptions, generated on a limited budget. "The adCenter suite provided the relevant audience intelligence required to exceed client expectations, even with a low operating budget," says Nima Asrar Haghghi, Internet marketing specialist with Cornerstone.

AdCenter's detailed reporting tool monitored the campaigns' successes, allowing Cornerstone to alter low-performing words, while simultaneously raising bids on high converting terms. The suite's flexible bid boosting, and keyword optimization programs tailored each keyword to specific market demographics, which contributed substantially to the campaign's success.

"Demographic targeting played a significant role in helping us meet and exceed our clients' campaign objectives," says Haghghi. "By using adCenter's rich demographic data bank, we successfully provided each brand's ideal customer with a product and price point that was relevant to their needs."

Explains Owen Sagness, VP MSN Canada: "If advertisers want to boost their bid by paying a little bit more for a keyword to use some of the demographic features, or to allocate a slightly higher percentage of their budgets to a specific demographic, they can do that."



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Yahoo!: Improving the search experience

MSN isn't the only search engine enhancing its services and product offerings. With the launch of its sophisticated Panama platform, just over a year ago, Yahoo! turned things up a notch. The SEM program offers a myriad of original ways for businesses to optimize their SEM campaigns and increase ROI.

Now Yahoo! is stepping up its game with a host of new additions to its search engine, all of which promise to turn online searching into a more robust experience for users. This, says the company, will trickle down to higher click-through and conversion rates for clients.

"We are trying to improve the overall search experience, which in the long-run benefits the advertisers," says Martin Byrne, national director, Yahoo! Search Marketing, Canada. "Our new additions will have a halo effect, improving the likelihood of users clicking through an advertisement."

For starters, Yahoo!'s new Wow Module aggregates varied content into blended listings, leading to a more engaging search result. When searching for Madonna, for instance, images and videos of the singer appear immediately on the page.

Another new addition, Search Monkey, opens up search listings to publishers, allowing them to determine exactly how they want their listings to appear; a first for the industry. "It allows publishers to take control of formatting information delivered to consumers via the search engine," states Byrne. "A lot of search marketing is

focused on the paid listings side. But we often say that a complete online marketing strategy involves managing both sides of the search engine—the paid listing side and the organic listing."

This attention to enriching the search experience is just one example of Yahoo!'s commitment to the space. As are its efforts to educate Canadian businesses on search. "They've taken an active role in educating the public, consumers and businesses on search marketing," says Ian Korman, CEO of the SEM agency Searchlings, which has about 500 clients currently placed on Yahoo!.

In yet another novel move, Yahoo!'s Search Scan program, run in partnership with the McAfee security company, integrates a safety feature that alerts users of suspicious websites. The system is applied to all advertising links, in order to deliver a safer online experience for surfers.

The upside for advertisers is that it improves trust with users. "Advertisers now advertising in our environment are connecting with consumers who have a higher level of trust for the quality of advertising being delivered," says Byrne. With more trust, come more clicks.

And to finish things off, with its market reserve pricing program Yahoo! is giving advertisers the opportunity to bid below the usual 10-cent minimum, down to one cent. Says Byrne, "It opens up a whole pile of new phrases that are economical to buy."

Yahoo!: Converting lookers to guests

Yahoo!'s search clients are enthusiastic about their experience with the search engine, and it's easy to see why. One advertiser, the Marriott Niagara Falls Fallsview Hotel, has seen hits to its web site jump by 30% in the four years it's been doing search on Yahoo!.

The hotel attributes this increase, as well as a five per cent annual growth, directly to Yahoo! Search Marketing. "Our main objective was to increase Web traffic in order to convert the lookers to actual guests," says the hotel's internet marketing specialist Jennifer Daoust. "We have accomplished that."

The Fallsview Hotel uses some of Yahoo!'s key word tools to help fine-tune their ongoing strategy, especially in light of the increased competition for Niagara Falls terms.

Yahoo! helps the hotel keep tags fresh and on top of the rankings, and provides extensive feedback.

"With their feedback, we know what people are searching for, and based our refreshed keywords on that criteria," says Daoust.

Yahoo! is clearly doing something right. It has more than doubled its starting client base in the Canadian market—now numbering 11,000—and aims to triple its revenues over 2006 by the end of this year.

Says Martin Byrne, national director, Yahoo! Search Marketing, "The response to search marketing is phenomenal and the growth rate has taken off."

Hooplah: Working with search

As welcome as the sophisticated services provided by search engines are, many companies are slow to make their way around all the ins-and-outs of the search space effectively. Even choosing the right key word to bid on can sometimes prove tricky.

This is where Search Engine Marketing firms like Hooplah come into play. In particular, Hooplah is unique in that its three founding members learned hands-on how to optimize search. They cut their teeth on Internet retailing, and it was their knack for driving qualified traffic to their site that got the attention of other businesses wanting to do the same.

"The benefit to our clients is that we learned how the system and the game worked first," says Leslie Hartsman, Hooplah's director of search. "We take our expertise and knowledge, and pass it on to existing and new clients."

Today, Hartsman and his colleagues put their finely honed search skills to use helping clients like Roots Canada and Mr. Case optimize

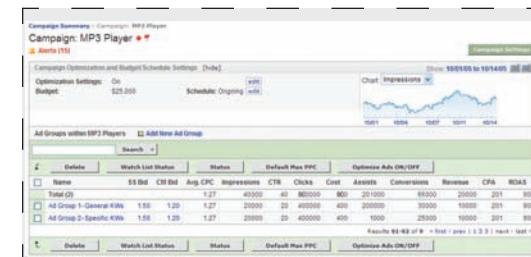
their way through the online space. Hooplah also develops websites, using their know-how to create sites for customers that draw-in and hold traffic.



Leslie Hartsman, David Lonergan, Jeff Greenspoon (L-R), founded Hooplah Inc. in 2001 as a search marketing firm. The company has since grown into a full service interactive agency based in Toronto.



Optimization: Fine tune your search marketing budget to meet your marketing objective.



Analytics: Get a better understanding of how related terms and keywords that indirectly help with conversions contribute to your overall campaign performance.

"We build websites with a strategic marketing focus at the forefront," says Hartsman. "We know what it takes to hold a potential purchaser, to get them to purchase, or to get their information to you. The difference between us and other search firms is that we were a Search Engine Marketing firm first."

With the help of Search Engine Marketing agencies like Hooplah, clients are saved from the time-consuming task of organizing a search campaign. Hooplah will communicate with the search engine, set-up accounts, write the creative and bid for words. In short, Hooplah handles it all. Sums up Hartsman: "We're a turnkey shop when it comes to search."

Hooplah: Outsourcing tips

Interested in search but don't know where to begin? Outsourcing is great option, but can also be tricky, and needs to be carefully handled by the right company, says David Lonergan, managing director at Hooplah, a Search Engine Marketing firm.

Hooplah has helped many Canadian companies navigate the waters of search. Lonergan advises companies looking for help to research the agency first, to ensure it is certified by the three main search engines: Google, Yahoo! and MSN. They should have the designation of Google Adwords Professional, Yahoo! Search Marketing Ambassador or Microsoft adExcellence.

Another wise step, says Lonergan, is to call references who can attest to the company's professionalism and skill. It is important to talk to an individual positioned high enough to know how well the search campaign worked, and if targets were met.

"You have to find professionals who know what they are doing in this space," says Lonergan. "Although traditional media buyers know how to buy media, they can't buy media in the search space. It's a different ballgame. You need to find the right people that can do that program for you."

What it all boils down to is that launching a search campaign in Canada has never been easier. With agencies like Hooplah facilitating the process, and search giants like Yahoo! and MSN enhancing their engines and SEM platforms, advertising opportunities provided by search are bigger and better than ever.

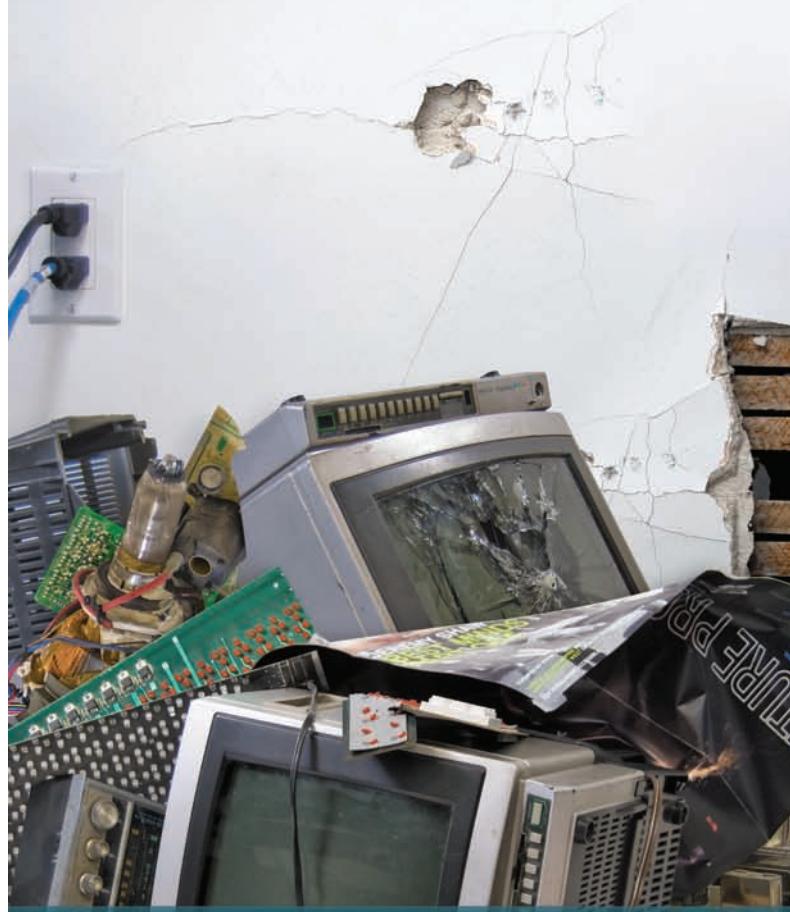
According to the experts, it's high time marketers in Canada look at search and give it some serious thought, if they haven't already. And in many cases, they haven't. Canada still lags behind the U.S. in terms of the percentage of advertising budgets being spent online. Currently it's hovering around 7%, says comScore's Bryan Segal, which stands in stark contrast to the endless hours Canucks spend online – 21% of all their time.

The message, says Segal, is crystal clear: "It's time for companies to catch up with the consumer. The opportunity is there."

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ZenithOptimedia

salutes L'Oréal Canada on 50 years of leadership,
innovation and creativity and for always knowing it was worth it.

HAPPY ANNIVERSARY



CORPORATE VALUES DRIVE L'ORÉAL'S INNER BEAUTY

By Pia Wilson

You've likely seen the glamorous, glitz side of L'Oréal, one of the world's top beauty brands. But behind all the glitter is an entity that's at once an innovative scientist, a savvy marketer and a resourceful talent scout. Far away from the cosmetic counters, L'Oréal is walking the walk when it comes to its corporate values of diversity, innovation and individual talent.

Next year, the global beauty brand will mark its 100th anniversary, and in Canada, L'Oréal is now celebrating its 50th. So how did "The Safe Hair Dye Company of France" build its empire while staying true to its roots?

The company was started in 1907 by French chemist Eugène Schueller, and its pioneer product was a safe-to-use hair dye manufactured under the names Noir et Or, representing the range of dark and gold hair colours, and L'Aureale, from the Latin "aureola," meaning gold crown or halo, for its fragrances and hair

colours. It was later changed to L'Oréal.

Today, L'Oréal is found in 130 countries worldwide, and last year it posted global revenues of \$18 billion. The beauty behemoth's 32 brands can be found in department stores, pharmacies, mass merchandisers and grocery stores.

In 1958, L'Oréal products began being sold in Canada through Cosmair, a distribution channel for L'Oréal Paris. It wasn't until 1998 that Canada had its own L'Oréal operation. Today, L'Oréal Canada employs 1,200 people at its Montreal-based facility. In global sales, the Canadian subsidiary ranks seventh, with L'Oréal brands owning more than 20% of the beauty category here. In 2007, Canadian net sales amounted to \$822.4 million – a far cry from figures racked up in 1968 (\$1 million in net sales) and even in 1987 (\$100 million).

"It was a huge evolution for us," recalls Montreal-based CMO Dominique De Celles,

Above: L'Oréal has reached more than 5,000 schoolgirls with its science mentorship program

Congratulations.



"For 50 years, you have added colour to everyday life for Canadians.
On behalf of St. Joseph Communications' 2,000 associates, congratulations l'Oréal on this incredible milestone, and thank you for your commitment to diversity, creativity and beauty in all its forms."

- Tony Gagliano, Executive Chairman and CEO, St. Joseph Communications and Co-Chair, Luminato

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Above and right: L'Oréal's Brandstorm and e-Strat programs engage students with the brand and lead to both hires and new campaigns

who started working for Cosmair in 1985, of the switch to the L'Oréal Canada brand name a decade ago. "We became part of a multinational corporation. The Women in Science, our recruitment strategy, our link to business schools, the culture of entrepreneurship – all of these values came to life after we became part of the L'Oréal group."

When it comes time for its brands to come to life, L'Oréal Canada taps its agency roster, which includes ZenithOptimedia, Marketel and Publicis, and invests significantly in the marketing of its brands. Each year, it

launches 150-200 major initiatives and programs. The Canadian marketing team for each brand is tasked with adapting the global product portfolio to make it relevant to the Canadian market. Each of the company's go-to-market initiatives are 100% Canuck. Examples of these

few but significant partnerships include L'Oréal Fashion Week, Project Runway Canada, Luminato, Garnier's partnership with Canadian songbird Chantal Kreviazuk and Redken's affiliation with OneXOne.

Much like its legions of hair-dyeing consumers, L'Oréal's corporate roots are meant to fade to the background. "In our culture, the brands come first," explains Sandrine Michard, VP of corporate communications at L'Oréal Canada. "We've always been more active

in marketing each of our brands and their culture. That is very deep at L'Oréal."

As such, building the corporate brand is something of a new endeavour – an unusual approach for a company about to celebrate its centennial. Corporate branding for L'Oréal stems from its two key initiatives: talent recruitment and programs to support the scientific community.

In a nod to the company's scientific roots, globally L'Oréal teamed up with UNESCO to develop the L'Oréal -UNESCO Awards for Women in Science. Each year for the past decade, the program has been awarding its Laureates – a diverse mix of five leading female researchers from North America, Latin America, Europe, Asia-Pacific and Africa – with special recognition for their contributions to science.

"The idea is have good representation of women in science," says Michard. "We need the younger generation to see themselves as future scientists. Because this company was started by a chemist, we understand the importance of innovation and research. This program bridges the two things that we are about: women and science."

Building on this value, and noticing a dwindling participation of girls in the sciences, L'Oréal Canada partnered with academic and scientific associations to develop a mentorship program. The result? "We reach more than 5,000 girls through group interactions with our own scientists and engineers. This gives the girls a real idea of what science can lead to," says Michard.

The company applies that same innovative spirit to its recruiting methods. L'Oréal's unique business games are designed to cull the best talent from all corners of the globe,

Congratulations on 50 years of success!





L'Oréal Paris brings you beauty expertise in action this fall on Project Runway Canada!



L'Oréal's Canadian-made partnerships include Project Runway Canada (above) and Garnier's efforts with singer Chantal Kreviazuk (left)

interviews around. Pooja Subramanian can tell you all about it. In 2004, she was hired after winning Brandstorm, a competition aimed at marketing students across the globe.

Brandstorm works like this: As part of their curriculum, teams from participating schools around the world find out firsthand what it takes to be a L'Oréal brand manager. With a brief from the firm's in-house marketing team in hand, they're tasked with crafting an international marketing strategy for a specific brand. Participants get to work with L'Oréal's ad agency to develop a product, packaging and communication campaign, and if successful, they then pitch the idea to

L'Oréal's top brass in Paris. The winners win \$3000 in travel booty – and a job. Subramanian is now a Montreal-based product manager for the L'Oréal Paris hair colour line.

targeting students in multiple disciplines such as marketing, engineering and operations.

Want to work for L'Oréal? Then brace yourself for one of the most rigorous job

"We worked with Publicis, and they billed us their hours just as they did their other clients," recalls Subramanian, whose team's winning concept supported the Biotherm Homme brand. Their campaign employed billboards, mural projections and "a 3D dome of the Biotherm Homme man and his world. If you got within 100 metres of it, you'd get a text message to your mobile for a free sample."

"We see some wild things coming out of this exercise," says Michard. De Celles echoes the sentiment. "The L'Oréal group worldwide has been greatly inspired by these students," she says. "There were some communications and media plans that were definitely an influence." Last year, a team from HEC Montreal created a video touting Redken for Men. L'Oréal did the same thing, creating a video supported virally through postings on YouTube and Facebook, among others.

Since 1993, Brandstorm has had more than 27,000 students participating from over 200 schools in 34 countries. Between 2002 and 2007 alone, 147 Brandstormers have since become L'Oréal employees.

Brandstorm's success has led to L'Oréal seeking talent in other disciplines through more business games. In 2001, it launched Ingenius, an annual international engineering and supply chain competition. In the past three years, 22% of Ingenius participants have scored jobs with the global beauty brand.

Meanwhile, the company's newest business game, the L'Oréal e-Strat Challenge, places MBA and business undergrads into the role of GM. Their goal? To achieve the highest Share Price Index. This year's competition marks a new partnership with Google, which is helming the game's e-commerce aspect. This was a banner year for Canucks competing in the firm's business games. Pascal Parent, Jean-Michel Talbot Bolduc and Miguel Costa from the Université de Sherbrooke won for L'Oréal Ingenius. Meanwhile, Robbie Agar, Amelia Miao and Fady Abdel-Nour from the Schulich School of Business took the gold in the L'Oréal e-Strat competition.

To commemorate its anniversary, L'Oréal is forgoing a splashy consumer push in favour of using the milestone to thank its community partners and employees through a global celebration. In Canada, look for initiatives involving industry stakeholders and a showcasing of the ways L'Oréal is working with the community.

"We have a philosophy in our philanthropy," explains Michard. "We don't [use] our money to promote what we are doing. We'd rather put the money directly into the programs instead. [Through these programs] we invite people to see what's possible."

Apparently wisdom does improve with age.

L'ORÉAL CANADA'S ART AND FASHION FORAYS INFLUENCE HQ'S GLOBAL STYLE



Being linked with a **festival of arts and creativity** is entirely new for us

"Canada is a great country for testing new things," says Dominique De Celles, who's VP and CMO for L'Oréal Canada — and, in fact, the only CMO worldwide. De Celles has been with L'Oréal since 1985 and CMO since the position was created a year and a half ago, and reports directly to the president of L'Oréal Canada, Javier San Juan.

It seems testing new things is what De Celles does best. With Best of Show and Media Sponsorship wins from the Sponsorship Marketing Awards for the brand's 360° approach to L'Oréal Fashion Week freshly tucked into the trophy case, De Celles explains why Canada is leading the charge at L'Oréal worldwide.

Luminato is an example. "Being linked with a festival of arts and creativity is entirely new for us," she explains. "At this stage, the [rest of the corporation] is looking at what Canada is doing in terms of arts and culture. This is a potential new platform for other countries to associate themselves with a property, where the model [allows us] to activate several of our brands [at once]. And frankly, that's countercultural to L'Oréal."

In fact, De Celles and her team were faced with questions as to whether this was a good fit for a corporation that is extremely sensitive to each of its brands' individual positioning, marketing and distribution strategies. As such, she says, "The [L'Oréal] group is looking at this property, watching

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Tribute: L'Oréal at 50



At Luminato 2007, kids drew pictures at the Vichy booth, in an effort designed to educate them about solar protection

the results and how we'll be able to build our brands in the Toronto market."

As against the grain as it may appear to be at first, Luminato is a natural fit for the L'Oréal corporate brand. De Celles says that's because of

"an alignment of values. It's a celebration of arts and creativity, and creativity is a key word that completely resonates with us. Because Luminato is all about the diversity of the city, the artists and accessibility, and we are aligned with that."

With the partnership now in its second year, De Celles is looking to deepen the company's relationship with the 10-day annual fest. Last year, 1.1 million people attended Luminato — and the 10 L'Oréal brands that participated in the festival nabbed the opportunity to reach scores of potential new customers.

To attract even more festival-goers (young ones too), this year's festival sees a multi-channel approach involving heftier participation in online social networking groups like Facebook, YouTube, Blogger and MySpace. There's also a mobile component consisting of alerts, contests and interactive voice recordings designed to bring the various installations to life.

Those involved in this year's Lancôme photo exhibit have certainly contributed to the networking aspect. It's also a good example of how the brands tie programs into festival content. To celebrate the city's artists, designers, musicians and more, Lancôme worked with French artist Pierre Maraval to create Toronto's Mille Femmes, a photo exhibit capturing 1,000 Toronto-based creative women.

"It's all about the network of human landscape and the connection between individuals," explains Caroline Fraser, communications manager for the brand. "We approached 500 women in Toronto, and they had to then approach a protégé to join

Mobile Marketing Supplement in association with the CWTA

This August, *strategy* will once again be working with the CWTA to publish the 5th annual mobile guide for media buyers and client marketers. The goal: Enlighten them on the power of mobile marketing media. This sponsored supplement is an indispensable tool for those looking to maximize ROI and understand mobile opportunities and technologies.

Designed to offer practical and timely information, the supplement will focus on several areas that are gaining in relevance and accountability. Best of all, it will feature real case studies that have delivered amazing results.

This is a unique opportunity to raise your company's profile with the nation's mobile decision-makers, and we encourage you to take full advantage. Whether you are looking to reach marketers, carriers or both, you don't want to miss this once-a-year opportunity.

Contact Carrie Gillis at 416-408-2300 ext. 301 or carrie@strategy.brunico.com for more details.

Booking deadline: June 26

them." Fraser says the project was a symbolic passing of the torch from one generation of female artists to the next. Lancôme will be donating \$10,000 to the Ontario College of Art & Design in their honour.

Prior to sitting for a portrait with Maraval, each of the women had the opportunity to interact individually with the brand at a Lancôme makeup station. Mille Femmes participants included design guru Lynda Reeves, former governor-general Adrienne Clarkson, brand spokesmodel and GTA native Daria Werbowy and actor Cynthia Dale, among others.

To prolong the brand experience, the participants each received a gift card driving them to Holt Renfrew on Bloor for a skin care product sample and consultation, as well as another gift card to purchase products online at lancome.ca. Online executions include a dedicated microsite on lancome.ca and another page on the festival site that will drive users to the microsite. There were video clips revealing "making-of" footage at the event, as well as banners and signage. And while the photo participants were immersed in Lancôme product – and may well become brand ambassadors – overall the approach was to keep things relatively understated.

"It's a work of art that we're supporting," says David Aubry, interactive marketing manager for



More than 7,500 smoothies inspired by Garnier products were served up at Luminato in 2007

Lancôme. "We want the women to be the focus, so we don't want to be too prominent. When you see the logo for the exhibit, you'll see the Lancôme rose. So while [the brand presence] is there, it's subtle."

It's likely Luminato's diversity that drew De Celles to the property in the first place. The festival enables L'Oréal to showcase each of its brands in a relevant way, as it does with L'Oréal Fashion Week. That initiative helped cement the link between fashion and beauty for the other subsidiaries across the globe.

In fact, De Celles says L'Oréal's fashion and beauty connection "is now a worldwide directive from the international marketing group out of Paris. And they're using Canada as the model for best practices."

To further leverage her unique role here in Canada, De Celles is currently looking to establish internal learning forums for the various marketing teams, so that they can share the best practices of each brand.

The next frontier for De Celles is a CRM project. "Right now, all of our initiatives are very brand specific," she says, "and we're looking at ways to be more intelligent in how we communicate with our customers."

After all, there are those scientific roots to live up to. PW ■



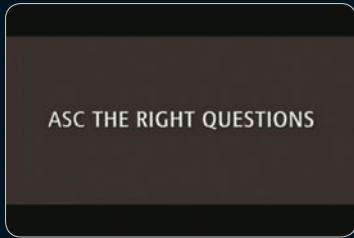
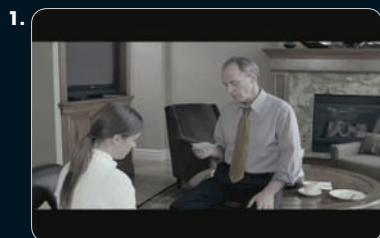
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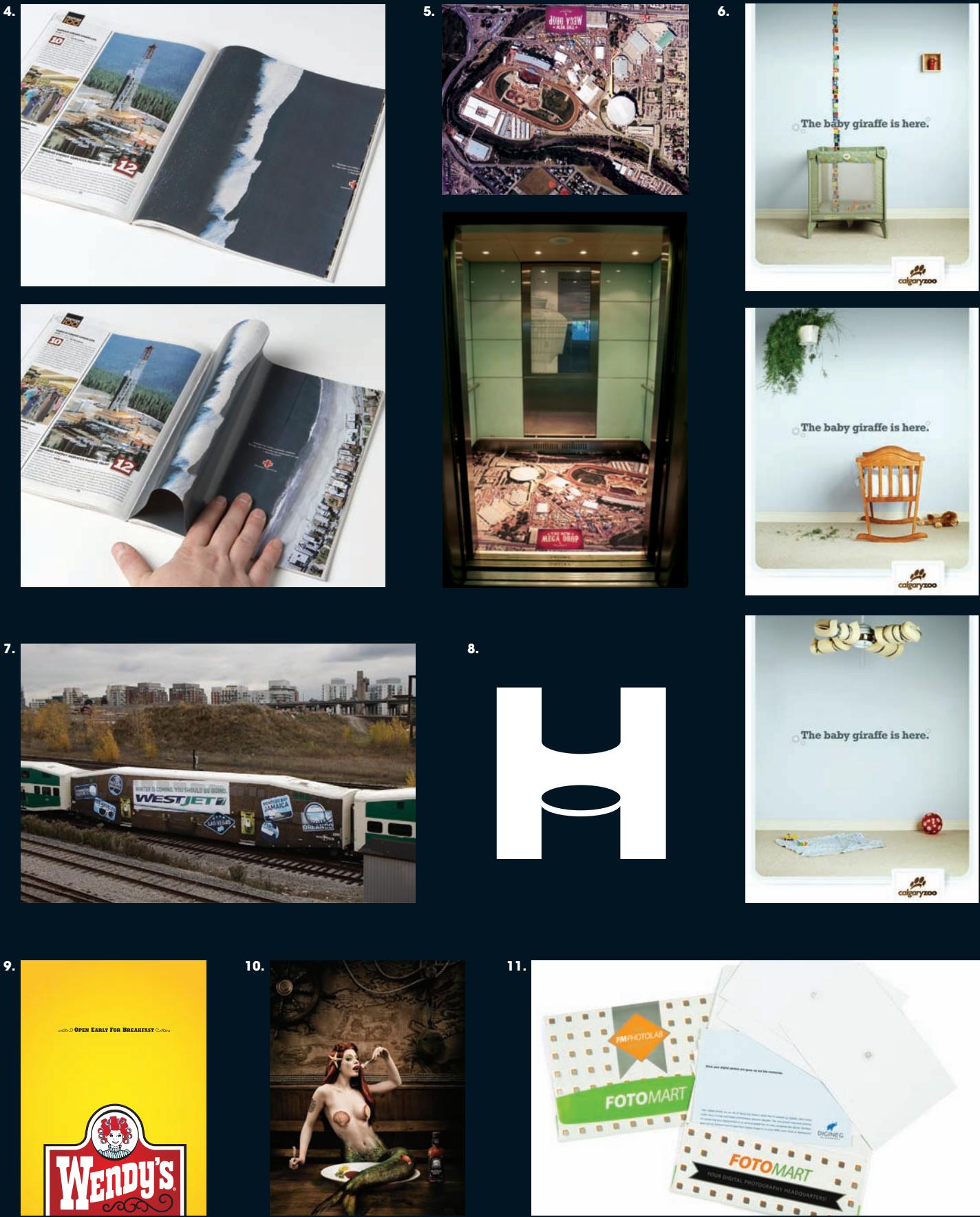


2008 ANVIL AWARDS

Here's a sample of this year's winners. To see all the results visit adrodeo.com



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4. MAGAZINE SINGLE / TRIGGER COMMUNICATIONS & DESIGN LTD. **5. OUT OF HOME / KARO**
6. OUTDOOR SERIES / TRIGGER COMMUNICATIONS & DESIGN LTD. **7. OUTDOOR SINGLE / TAXI CALGARY**
9. LOGO / MacLAREN McCANN CALGARY **9. POSTER SINGLE / MacLAREN McCANN CALGARY**
10. NEWSPAPER SINGLE / WAX **11. CRAFT ART DIRECTION / WAX**





Marketing today is less about head count and more about connecting with the right consumers. That focus on engagement and relationship building has helped increase the importance of specialty television in the media-mix for savvy marketers who have discovered the value of deepening their relationships with specialty's loyal, responsive and passionate viewers.

RDS

THE EXCLUSIVE FRENCH-LANGUAGE BROADCASTER
FOR ALL THINGS SPORTS





Stew Low, director of communications for General Motors of Canada, says marketers now have to be a whole lot smarter with where they place their messages than in the past, because while the choices are endless, financial resources are not.

"You have to use those dollars wisely and go where people will be interested in your message. That's why specialty TV is a great tool to utilize."

"When you look at specialty TV, the types of channels that are out there are getting better and better, and more sophisticated at knowing who their audience is. It actually makes a very rich resource for companies like General Motors to utilize that data, and decide if it's the right place to engage consumers with your various products."

General Motors has found CMT to be a good fit for Chevrolet with title sponsorship of programming such as the Chevy Cross-Canada Countdown, and Chevy Karaoke Star.

Low says, "When you look at something like CMT and Chevrolet, it makes perfect sense. It continues to leverage what we have been doing, particularly during the summer season, and that's sponsoring country music festivals. It just makes that next natural extension into television, with a very specific targeted audience who obviously enjoys country music. And that's where Chevrolet needs to be with some of its trucks and cars."

CMT – Connecting with females and families

If you visualize CMT's audience as pickup driving males in cowboy hats—think again. CMT viewers are college-educated, middle-class suburbanites with household incomes of \$60K – and they skew female. Looking at the 25 to 54 demo, 61% of CMT viewers are females in households with kids. In fact, CMT has the highest percentage of moms of any non-kid network.

"The reason for this," says Ted Ellis, VP of programming, "is that aside from a passion for country music, viewers perceive CMT as a 'safe harbour' for their families.

"We fill a family-friendly niche in Canada that isn't really available on the other networks," says Ellis. "When we say family, we mean that parents don't need to worry about their kids coming into the room when they're watching CMT."

"CMT viewers are very passionate about country music because the stories in the music and videos, as well as the family-friendly programs the network runs, are all stories they can relate to," Ellis says.

"This approach really connects with the audience," Anne Kane Jeffries, VP of marketing, says. "Programming gets a big thumbs up from CMT's Viewer Insight Panel (VIP) online research."

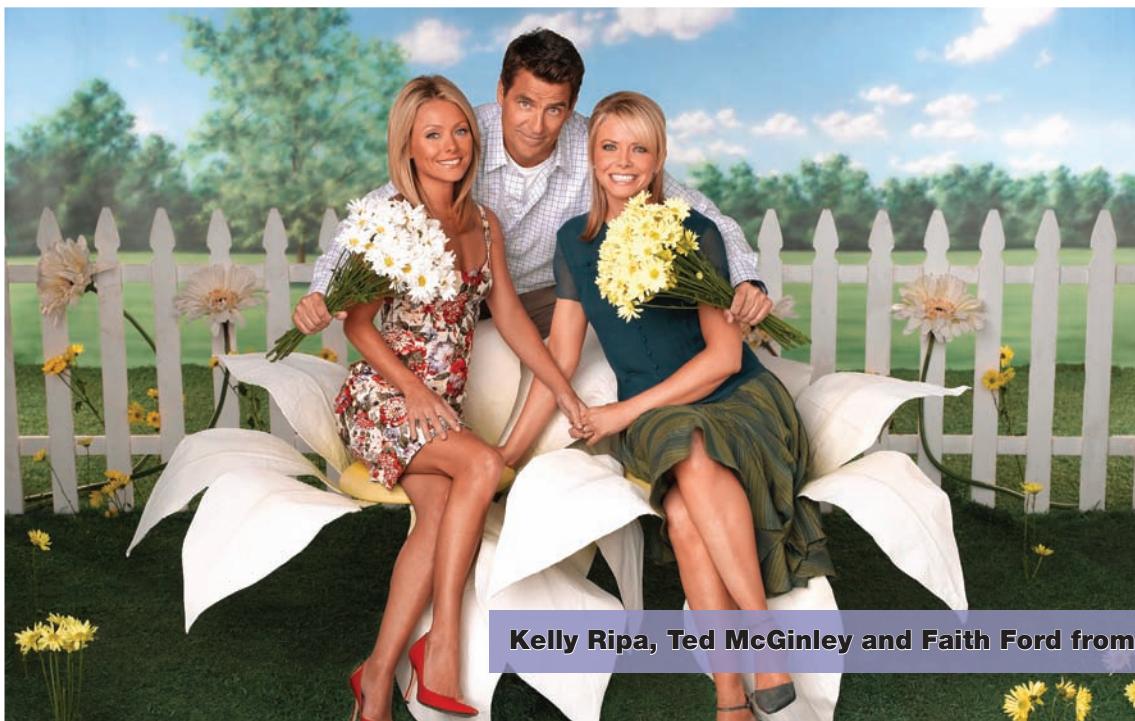
CMT – Bringing brands and passionate viewers together

CMT has been very proactive in the way that it works with advertisers to build the connection between advertiser brands and the CMT brand. Advertisers are brought in during the development stages so that they can become integrated into programming from the ground-up, with options such as promotions, sponsorship, commercial production, grassroots event marketing, in-store marketing, live music projects, in-program integration, VIP (Viewer Insight Panel) research, programming specials and events, CMT.ca, and much more.

Customized cross-platform solutions are created that fit brand strategy while adding value to the viewing experience and, in some cases, adding star power by leveraging the genre's biggest celebrities.

One such opportunity is being built around Tara Oram, a young country singer who was a finalist on Canadian Idol last year. This program will also involve a great deal of engagement and interaction with viewers, who will vote on an aspect of her career in each episode, such as the selection of album cover art and the songs included on the CD.

Anne Kane Jeffries, CMT's VP of marketing, says, "I think CMT is just a great fit for advertisers. In addition to the kind of unique opportunities we can create for advertisers, we have such a terrific audience. Not only are they passionate and engaged, but the audience profile is so desirable. Who doesn't want to reach suburban moms?"





CMT viewers are more likely to herd kids than cattle. That's because we've got the highest percentage of moms¹ of any non-kid network.

CMT over-indexes for Women 25-54 with kids in household.² It makes perfect sense that our female viewers love CMT – they personally connect

to the songs and shows that deal with family themes. Another thing you should know about our viewers is that they are college-educated, middle-class suburbanites. To learn more about how we can help you reach moms, visit corusmedia.com/cmt or call Scott Hamilton at 416-530-5204.



"We know our programs connect with viewers because they tell us. For example, 72% of viewers say that CMT shares their values in a way that other specialty networks don't. We think that's a very powerful statement about CMT and their relationship with CMT. The notion of 'sharing your values' is something people look for in a spouse or when voting for President; I don't think there are many TV stations people would say that about," Kane Jeffries says. "We know there's a very personal relationship our viewers have with CMT – and that it makes them highly engaged." Kane Jeffries says the personal connection that viewers have with CMT also spills over to their receptiveness to advertising on the network.

Three recent promotion/sponsorship campaigns were proffered to the CMT VIP panel for evaluation. Their responses indicated that companies that are associated with country music deserve their support. Additionally, 80% said that by sponsoring CMT, the advertiser supports what they like to watch on television, while 69% have a perception of CMT advertisers as being high quality brands and products.

CMT explains its success this way: "Nothing speaks to people quite like music. And nobody connects with their audience quite like CMT."

RDS is now broadcasting live Montreal Canadiens games on its website, www.rds.ca/zonedematch. This new innovation targets a new group, that is to say fans of the Montreal hockey club living outside Canada.

SUR LE BEAT
Pendant tout le match,
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impressions et les dernières
informations à chaud.

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3 MAI PHILADELPHIE VS MONTRÉAL		
4 MAI MONTRÉAL VS PHILADELPHIE		
6 MAI PHILADELPHIE VS MONTRÉAL		

RDS – Specialty channel with conventional numbers

It's no surprise, given its content, that RDS (Reseau des sports) connects with male demos in the province of Quebec. It is the scope of this specialty's domination that is the real eye-opener. RDS is the number one specialty in the province, capturing not only the bulk of male viewers but also drawing in a large number of women.

During major events such as Montreal Canadiens hockey games, the Super Bowl, the Grand Prix of Canada and the Olympic Games, the average RDS audience is 40% women. That figure jumps as high as 50% for tennis events like the Rogers Cup.

Michel Gagnon, VP sales and marketing at RDS, says, "RDS is generating the most important audience in Quebec specialty television. The whole offer represents a great strategic asset for advertisers, with RDS.ca and RIS Info-Sports as complements to RDS programming. Moreover, RDS has one of the largest selections of sports programming in the world.

"We answer the viewer's needs and we have great results. Since September 2007, RDS has owned 7.7% share of viewing for adults 25 to 54, maintaining its

RDS – Homemade success

In 2008-2009, everything is live from home! Major sports events throughout the next year are happening right here in Canada, and will be shown live on RDS complete with coverage from its roster of experts.

Highlights include events surrounding the 100th anniversary of the Montreal Canadiens hockey club; the NHL All Stars Game (Montreal); the NHL draft (Montreal); the Grey Cup (Montreal); the Memorial Cup (Rimouski); the World Junior Hockey Championship (Ottawa); the Canadian F1 Grand Prix (Montreal); the Rogers Cup and Nascar races.

To meet viewer demands, a new program will be added to the upcoming season—a new weekly show focusing on hometown favourites: the Montreal Canadiens.

Other big news at RDS includes its two innovative new online features for RDS.ca: Zone de MatCH and a new social network for sports lovers.

Zone de MatCH (rds.ca/zonedematch) is a website where RDS is now webcasting Montreal Canadiens games live. This new addition to the RDS brand targets a new group: fans of the Montreal hockey club who live outside of Canada. The service also offers the opportunities for fans to chat live with other people, and with the RDS reporters who covering the Canadiens' beat.

The RDS social network, launching this fall, will be a new virtual community accessed via RDS.ca. All members of the RDS.ca community can share their opinions, experiences and favourite sports moments; build their own personal page around their favorite teams with stats, blogs, and a photo and video gallery; and participate in all forums.

All comments are rated by the community and the best ones are published on the RDS.ca homepage. The new social network will offer the opportunity to talk sports with like-minded fans and to create other groups built around shared interests.

With RDS, advertisers can not only connect with Quebec's largest specialty TV audience, they can engage them on Canada's most-visited francophone sports site.



Among many other sports events happening in Quebec in the next year, the Grey Cup will be a major hype for the fans and bring a lot of attention in the province.

number one specialty network position in Quebec. RDS is generating three times more audience than any other francophone specialty network and now battles in the same arena as conventional network programming. Moreover, last April RDS enjoyed the #1 specialty network spot in all of Canada when they exclusively broadcast the french Montreal Canadiens first two rounds of finals in the NHL playoffs. Broadcast of all Montreal Canadiens playoff games help RDS reached over 87% of all Francophone viewers in Quebec. This helps account for the record-breaking audience garnered for the final game between the Montreal Canadians and the Philadelphia Flyers with 2.1 million viewers tuned in, peaking to 2.8 million by the end of the game.

On average, 62% of RDS viewers are men and the average age of viewers is 41 years old. Only RDS can make that claim."

With near 200 events bringing averages over 300,000 viewers, RDS has staked out its territory among conventional networks.

"The abundance of live events broadcast on RDS ensures the avoidance of 'adzapping' by the audience," says Gagnon.

Sports fanatics can get unparalleled

coverage of all sports, highlighting achievements of athletes from Quebec and Canada, on television or online with news, pools, polls and live broadcasts. Advertisers wanting to tap into the very attractive RDS audience can also extend their connection via RDS.ca, RIS Info-Sports 24-hour digital sports news network, and RDS HD, which has been offering programming since last October. Six months later, RDS has proven to be a major High-Definition driver: 19% penetration rate in digital/satellite households in Quebec, while the average rate in the industry was less than 10% last year.

RDS.ca nets 1.2 million unique visitors each month, with a peak in February of 1.5 million for the NHL's deadline for trades and transactions. RIS Info-Sports has over 1 million subscribers.

When it comes to tailoring ad solutions, at RDS everything is possible. With three different media platforms, marketers can customize their programs seasonally or tactically. The increasing interest of women in sports, and RDS in particular, opens up interesting opportunities for new advertisers.

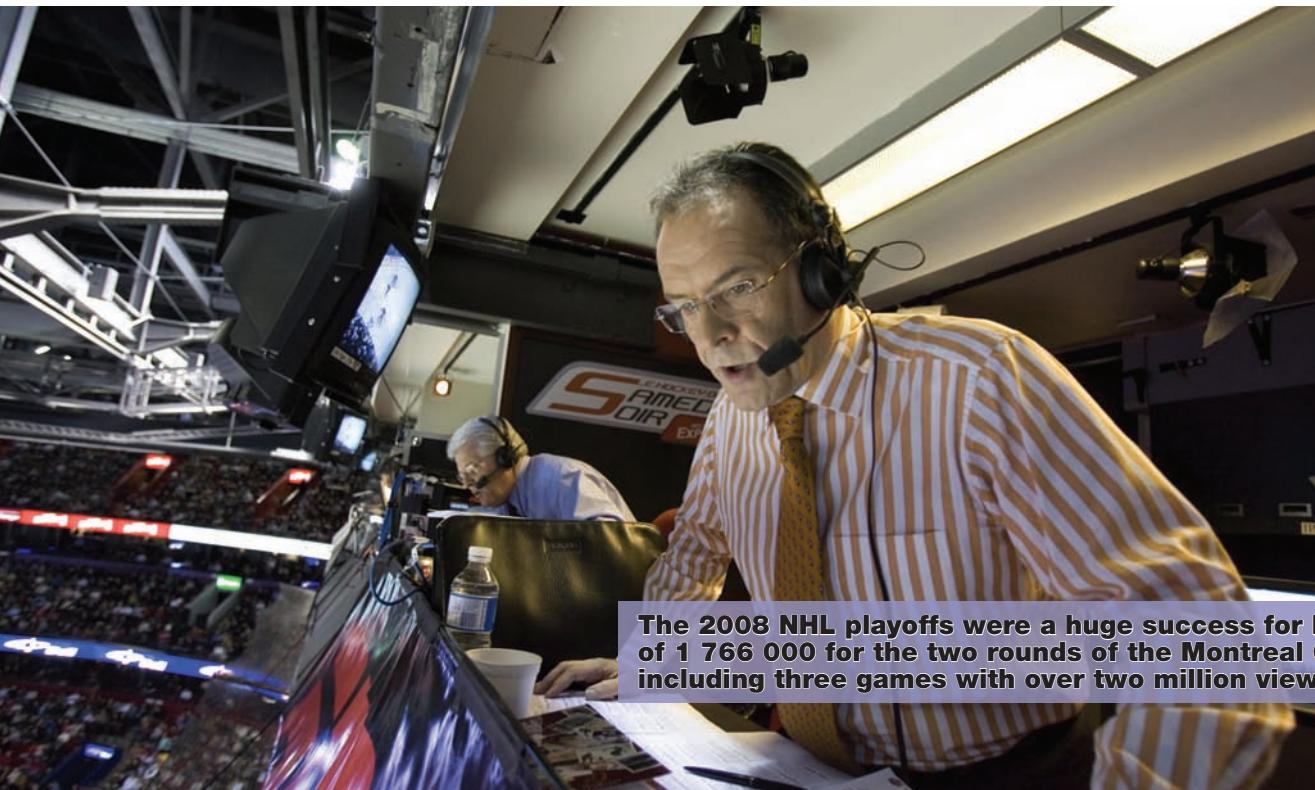
There is no doubt that specialty TV provides engaged, interested

audiences who are receptive to advertising for products and services relevant to them, and to the programming environment.

Recently released CRTC stats on Canadian specialty, pay, PPV and VOD services indicate that the industry has grown an average of 9.7% per year between 2003 and 2007. Advertising revenue has kept pace. The report pegs 2007 revenue from national advertising at \$928.8 million, and at \$19.8 million for local advertising. That's a hefty increase from \$834 million and \$35 million in 2006.

Janine Maillet, group media manager at PHD Canada in Toronto, says specialty viewing is still on the rise and only now is starting to show signs of leveling off.

"Specialty is an important part of any buy as it provides a cost efficient way of reaching any target. Not only that, it provides targeted environments and can do so at a time when your consumer is more receptive to your message. For example, advertising food brands in cooking shows and hardware stores in home renovation shows. Specialty viewing also doesn't suffer the decline in ratings in the summer that conventional television does."



The 2008 NHL playoffs were a huge success for RDS: an average of 1 766 000 for the two rounds of the Montreal Canadiens, including three games with over two million viewers.



◀ By Tony Chapman & Ken Wong ▶

Whassup with all the blandvertising?

Queen's prof Ken Wong and indie agency topper Tony Chapman continue to tackle the thorny marketing challenges and offer Renegade CMO solutions. This month, they ponder servicing the mega account.

Ken's query:

Frank and Gordon seem destined for retirement, people are questioning whether Galen Weston Jr. should continue as spokesman for Loblaw and I can't recall the last truly memorable ad for RBC, a brand with one of the highest financial evaluations around. These are huge brands and huge accounts: I cannot think that agencies aren't giving these firms their best talent. So what gives? Why can't these brands get it right?

If you accept that the talent on these brands is among the best in the business, it either means the research behind them is flawed or the client is making some really

are either trading up and paying a premium for the brands, stores and social networks that serve their specific needs, or trading down to any number of mass brands or retailers that they view as commodities due to their reliance on pricing and deals to drive volume. The middle ground where many brands compete is disappearing, making mass pitches irrelevant to the consumer.

We might just have to wait for the next generation of marketers to move the agenda and investment from shouting to conversation, from impressions to meaningful interactions and from mass to my.

We might have to wait for the next generation of marketers to move the agenda and investment from shouting to conversation, from **impressions to meaningful interactions and from mass to my**

bad choices. Tony, you're the head of an agency – what's so hard about servicing the mega brand's mega account?

Tony's theory:

Many of the CMOs running mega brands earned their titles because they are very good at mass advertising. They empowered their teams to uncover killer insight and craft the stellar brief, they collaborated with the best thinkers in their mass agency, they had a sharp eye for creative and they shouted loudly with their mass media buy. The problem is that much of what they know and do has been rendered obsolete due to the forces of change in the marketplace.

The consumer is no longer captive, and has moved on from mass to "my." My brands, my media, my main street and, most importantly, my needs. Consumers

Ken: I agree with everything you say, Tony, but we had these problems long before the latest turn of the social and technological wheel.

As you suggest, the broad but shallow positioning needed for category leadership often leads category-leading spending on a very bland message. Maybe that's why private labels continue to erode the shares of branded products: bland creative is not enough to justify a premium price and so consumers legitimately complain that prices reflect "marketing" (and I mean that in the worst way).

I don't think any marketer really believes they can sell to everyone, but I think that the desire to craft a campaign that no one dislikes leads to the same outcome.

Tony: There are three primary reasons for blandness. The first is the consolidation

of strategy and creative at global head office, the result being one-size-fits-all advertising. The second is the growing power of interest groups. No one wants their CEO to have to apologize to the Rat Lovers society for casting rats in a disparaging fashion. And the third is market position, which most market leaders aren't willing to risk by leading the consumer to a new space. That's why entrepreneurs and private labels, not multinationals, are creating much of the true innovation for consumers.

Ken: Interesting point. The truly iconic brands stake out turf and don't compromise it in the interest of mass appeal. Those who do compromise it end up with a fundamentally bland brand proposition which either leads to bland creative or advertising that has to be "out there" or "on the edge" to be noticed. Sure the client gets seen – but not heeded.



Ken Wong

is a career academic at Queen's School of Business who wedges consulting between classes and speaking gigs. **Tony Chapman** is an entrepreneur/career brand guru and founder of Toronto-based agency Capital C. Both are legendary (according to the Marketing Hall of Legends).



◀ By John Bradley ▶

The Renegade Renegade

One thing you have to get used to very early on in a marketing career is that seemingly everyone can do your job better than you can. The sales force, customers, shop floor workers and all your friends can tell within 10 seconds that your painstakingly crafted ad, promotion or new product is complete rat shit. And they are not slow in letting you know, as demonstrated by my co-columnists one page to the left.

While I have enjoyed reading the contribution of two people for whom I have the greatest admiration, I must confess to a growing sense of unease with the whole concept of a "Renegade CMO." It's easier to be a back-seat CMO than it is to deal with the day-to-day brand management issues of an increasingly competitive category, and deliver results in the short term.

This is because the beleaguered shareholders of Loblaw, for

example, do actually want a return on their investment.

Not some vague promise of growth years down the line, but quite soon, please, because they've been taking a bath for quite some time now.

Shareholder expectations, translated into tough targets for the short, medium and long term, can be onerous to deal with from the client side, but they're an

unfortunate fact of life in large companies. That's why you get paid the big bucks.

I'm not sure a survey of ad campaigns is a fair means of gauging whether or not marketing has the CEO's ear in a business. Telecoms, banking and retail have always been difficult to advertise effectively, especially in turbulent times.

If I were at Bell, I'd be a lot more worried about my wires-in-the-ground legacy than about a couple of beavers. If I were at Loblaw, I'd be more worried about guaranteeing that Kellogg's Corn Flakes would actually be on the shelf than about

I have "me" relationships with my bank, my telecom provider and my grocery store because I have to, so they might as well leverage all that information they have on me. But if "my" went "mass" across the entire packaged goods spectrum, it would be stunningly less effective than mass is today. I would blank it out completely.

"My" works now precisely because of its contrast to "mass." I can handle a few one-on-one brand relationships, but I buy hundreds of brands in a year, 98% of which communicate to me through "mass" in ways I can process in my busy life. The last thing I

I can handle a few one-on-one brand relationships, but I buy hundreds of brands in a year, 98% of which communicate to me through mass in ways that I can process in my busy life

whether Weston *fits* is the right spokesman. And of course we all know what RBC is worried about right now.

Advertising is not a universal panacea that can cure all ills. If the fundamentals of your business are shaky, either through technological change, botched logistics initiatives or global credit meltdowns, then your brand is going to suffer, and sometimes there is not a lot you can do about it in the short term.

These are also extremely difficult categories in which to build any meaningful and sustainable differentiation.

I have long pondered the wisdom of those categories rushing headlong into their use of the tools and techniques that were honed over decades to help sell unique, differentiated, tangible products to the masses. Perhaps they would have been better off bypassing mass and going straight to "my."

Which is where I agree, in theory, with Tony's assertion on the shift from "mass to my." But I am, again, not sure that it is a universal panacea.

want is hundreds of wannabe relationships with the good residents of Bangalore about gum, shoe polish and the like.

Mass is not dead, but it needs to up its game. It is our job as marketers to map the route to that better future for our employers through better insights, and provide the transport to get there through stronger, more relevant brands and breakthrough innovation.

I have a lot of sympathy for the view that the long term is the sum of a series of short terms. But milestones along the way need to be hit – or else.

John Bradley is a career marketer turned consultant/author whose recently published tome Cadbury's Purple Reign is now in reputable bookshops. Queries/comments/fan mail are welcomed at johnbradley@yknotsolutions.com.

Correction

In the May 2008 Cause + Action Special Report, Tide HE was mistakenly identified as a Unilever product. The brand is wholly owned by Procter & Gamble. We apologize for the error.



Frank (or possibly Gordon): heading to the lodge?

[back](#) page.

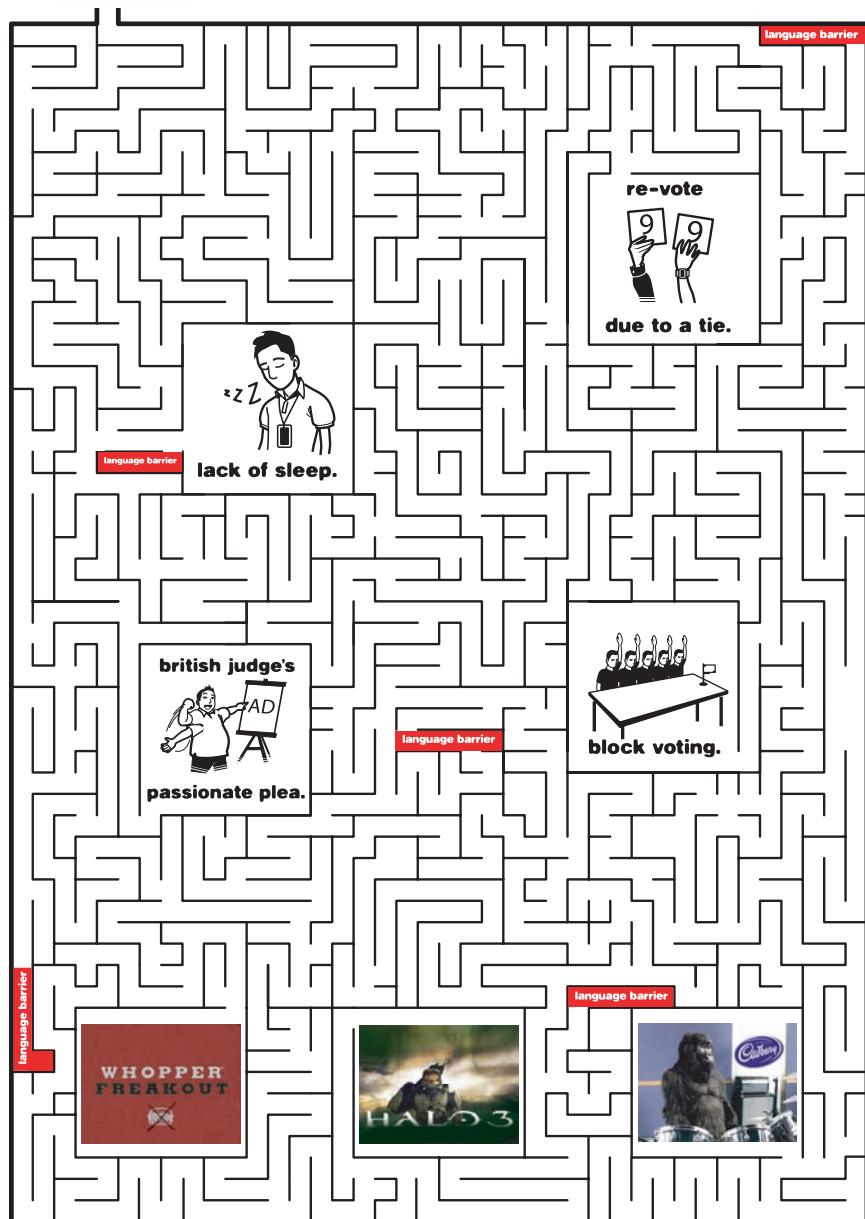
YOU'VE GOT JURY DUTY IN THE SOUTH OF FRANCE

The Cannes juries are composed of top agency executives who choose the best advertising from around the world. Behind closed doors, lengthy deliberations go on for days culminating in only the best work, of course, being awarded Lions. Here's your chance to sit on the most prestigious of Cannes juries, and choose from a selection of the year's finest work. Thanks go to the creative team at

Leo Burnett Canada for mapping out the labyrinthine process behind the road to Cannes hardware.



You've made up your mind what should win the Titanium Lion; now it's up to you to navigate through obstacles that may get in the way of the desired podium ranking. Take your time; you're the only jury member and sometimes a final deliberation takes hours. Check your selection against the daily Lions winners news from the festival at canneslions.com or stimulantonline.ca.



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